









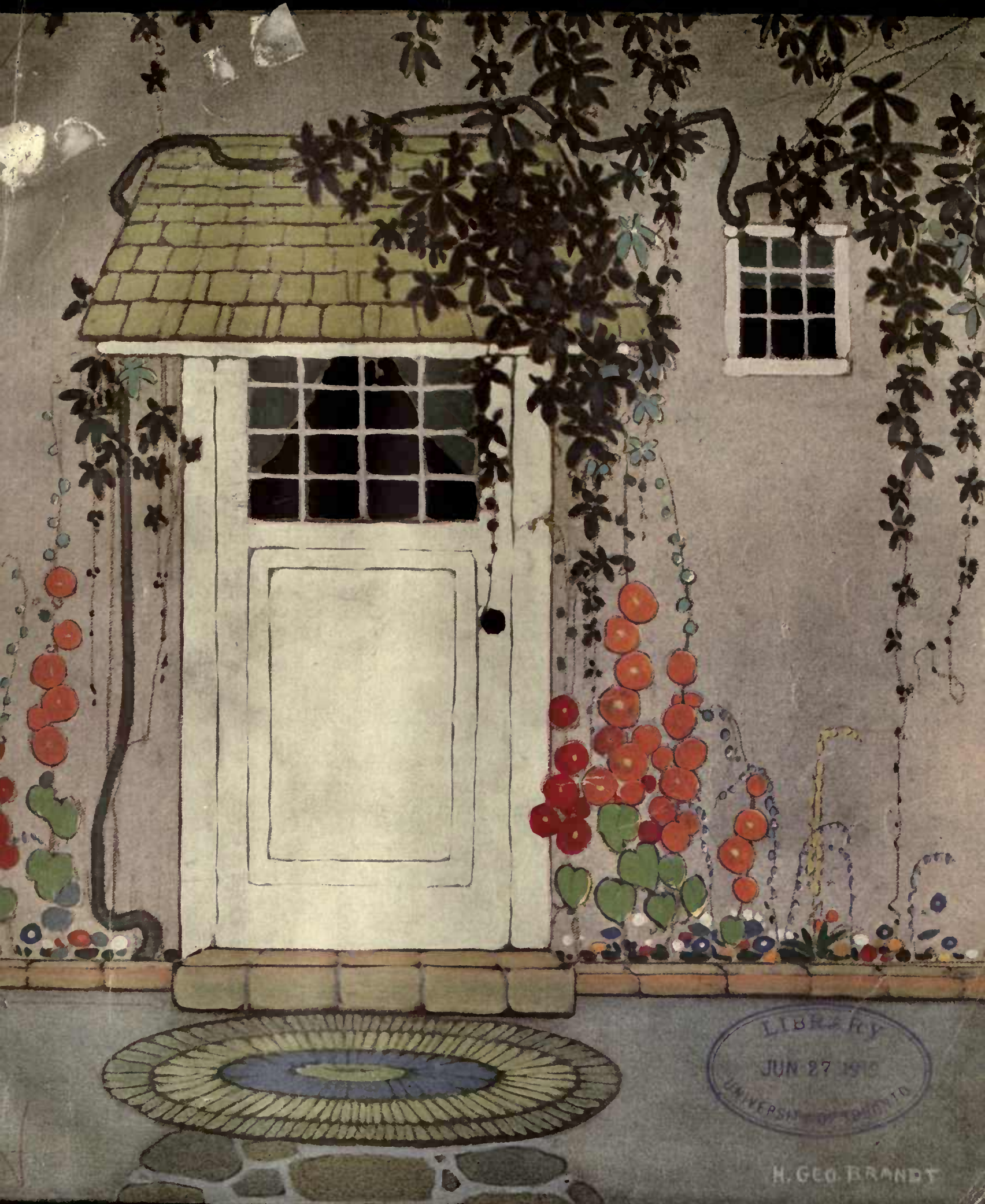








# House & Garden



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# House & Garden

CONDÉ NAST, *Publisher*  
RICHARDSON WRIGHT, *Editor*

## FOR COLLECTORS IN AUGUST

HERE is an issue to read and re-read and then lay away for reference, because it is mainly about collectors and for collectors. And as almost everybody collects something and quite a number of collectable topics are covered, this August Antique Collector's Number promises to be one of the bright magazine spots of your summer.

The ancient lineage of collectors is discussed in "Collectors of Yesterday," by Gardner Teall. It makes you one with Walpole, the De Medici, Rubens, La Pompadour and all that host of interesting folk who have collected. Harrison Cady, the artist, writes of collecting ship models. He is an ardent collector of models and speaks from broad experience. Mrs. T. P. O'Connor tells the story of Irish glass. Who better could tell it than Mrs. T. P.? Jack Rosé, who has been visiting country auctions these past ten years to his profit and enjoyment, tells the story of them in pictures and words. C. J. Charles, the eminent connoisseur and decorator, writes the history of the English room, which should interest both collectors and decorators. Then, just to make good measure, the Little Portfolio this time is filled with ancient instead of new rooms and is called The Little Portfolio of Old Interiors. Added to this are the views



*A glimpse of the American Empire dining room in the August issue*

of a dining room in a Boston residence restored in the American Empire style, a highly successful piece of work by Little & Browne.

How to treat a bay window, a problem plenty of amateur decorators face, is explained

on two pages of this August number. And there are also suggestions for the use of unusual antique pieces in the dining room—practical hints that can easily be carried out.

There are two houses—both shown with plans that help visualize the rooms. One is an English half-timbered residence by W. S. Phillips, the other is a little Dutch Colonial cottage by Aymar Embury II. Modern interiors are shown in the views of the Richard Bennet House in New York City.

Then there are the gardening sections of the issue. McCollom keeps you abreast of the month's work in the vegetable patch by his article, and among the flowers by the Gardener's Calendar, and you see one of the prize gardens of the West.

Those who would shop will find the page this month unusual. We are taking them by months—in July the bathroom, in August the nursery. Such an assortment of delectable fittings for the children's room!

And might we also mention that Arthur Guiterman has written a poem on Collectors and what should be done with them? And that Frank J. Forster has designed two garages for this number? And that the kitchen article considers glassware for cooking—a really readable contribution to your kitchen lore?

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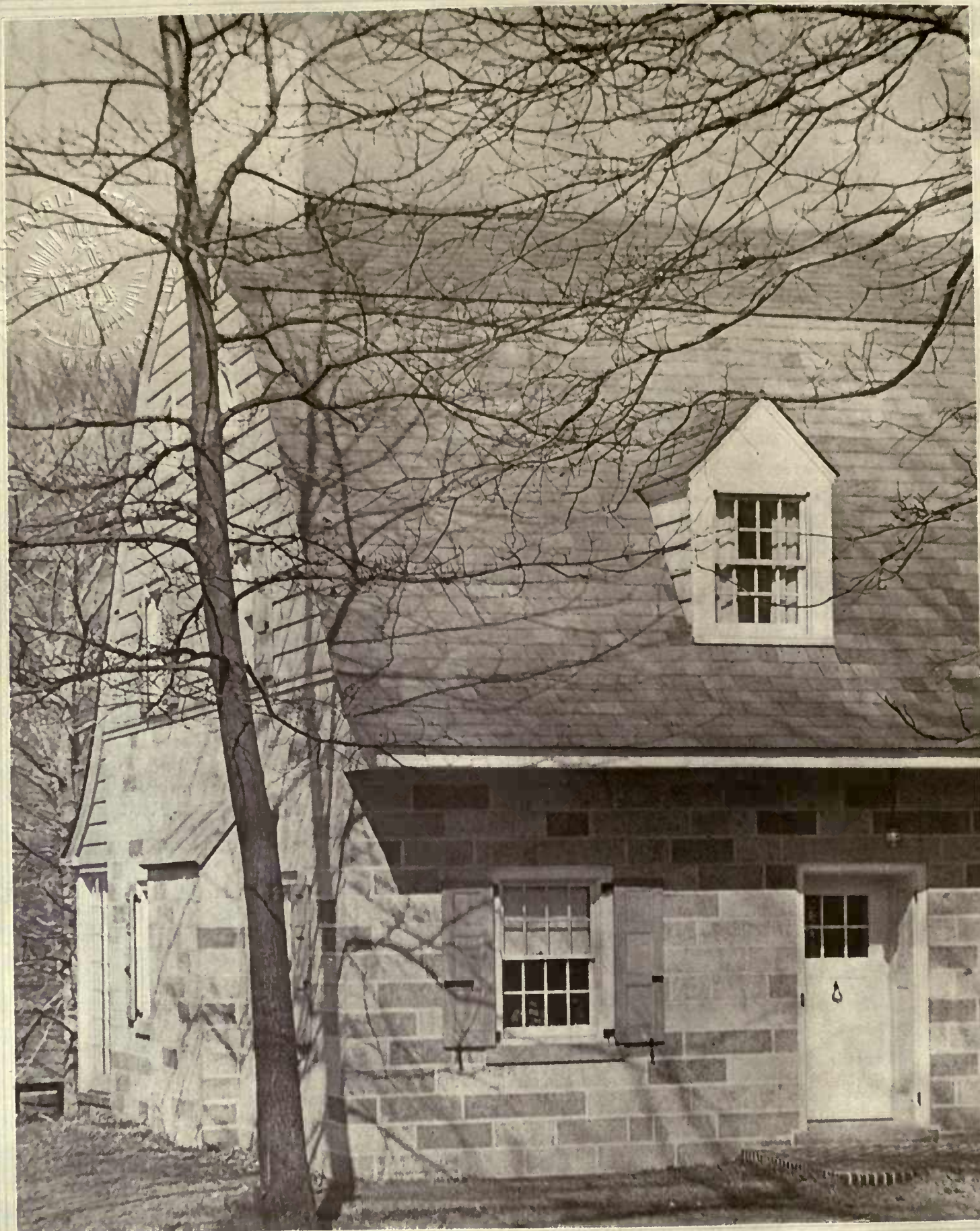
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## COLONIAL DESIGN *and* CONSTRUCTION

Our forefathers were practical men. They designed their houses with a view to getting the greatest possible living capacity from them. And in the evolution of their architecture they managed to produce styles that were not alone livable but beautiful. This Dutch Colonial reproduction illustrates the point. The hip roof creates a second story and its overhang

a covered terrace. The overhang also makes a shadow—and shadows are necessary to the beauty of a façade. The door is set in, producing another shadow as well as a shelter. The solid, simple character of the stone harmonizes with the architecture, as is also evident in the other views of the house, shown on pages 14 and 15. Frank J. Forster, architect

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## EARLY SUMMER IN THE PEONY BORDER

*The Growth from Simple Beginnings of a Planting where, Singly and Collectively, the Peony More than Justifies Its Psuedonym of "The King of Flowers"*

JOHN L. REA

AWAY off here in this part of the Champlain Valley, where the last low foothills of the Adirondacks have given place to the more or less level country stretching east and north toward the lake and the St. Lawrence, Spring seems always three weeks late in her coming. Peony buds rarely venture to open much before the second week of June. With us, each summer dates from that morning when *Umbellata rosea*, breaking the spell, unfurls those lovely violet-rose outer petals of hers, and with all the pomp and ceremony of some great court functionary performs her gracious task of announcing that the peony season is at hand.

The little "cut-leaved" variety, *Pæonia tenuifolia*, and Grandmother's old crimson, have, to be sure, preceded *Umbellata* and have in their turn been befittingly acknowledged and loved, the one more for Grandmother's sake than its own, perhaps, and the other for the dazzling blood-red color of its friendly little blooms, nestled in the feathery foliage. Their brief seasons were soon over, however, and they have discreetly shed their petals as if having no notion of trying conclusions with any representative of that glorious galaxy of beauties soon to burst upon the stage.

And now time drags never so slowly. The last irises are cut. All signs of the late pink and yellow cottage tulips are carefully taken away. The whole border, throughout its hundred and sixty-five feet of length, is a billowy mass of green. There are the glistening metallic green of the peony leaves, the gay green of iris blades, the soft fuzzy greens

of foxgloves and larkspurs, the dainty green of the growing phloxes, the cold, stiff, forbidding lily stalks—the whole relieved by the dark color of young evergreens and the overhanging boughs of old apple trees. Then the miracle slowly but surely takes place, and my impatience becomes a wish that time might run a little more slowly now, and the next three weeks lengthen out into the duration of as many months.

### The Opening of the Season

In normal season *Umbellata*, for some three days, has the border all to herself. But I know her solitary grandeur cannot last, and, as with a miser's glee, I gently feel the great swelling buds on the four mammoth plants of *Festiva maxima* at *Umbellata's* right, I wonder, with just a touch of irony, if she in her pride sees them, too. Gradually all about *Umbellata*, buds are coming to the burst-

ing point, and each plant in its regular, never failing order of succession discloses its gorgeous wares.

At the height of the peony season, there always comes a time when, standing at the far end of this wonderful mass of color, made up literally of hundreds of great flowers ranging from the purest white through all sorts of cream and blush tints, light and deep pinks, glowing reds and crimsons, I marvel why every garden isn't full of peonies at that hour. Pray, Reader, plant them in your garden, if you have not already done so. The original cost of the roots is not prohibitive. The price of a pair of shoes will start a collection, and, as far as I can see, no conjuror's art is needed to make them grow.

I shall never forget the morning when the scales fell from my own eyes. That, indeed, was a red-letter day. It so happened that I had an eleven o'clock appointment with a gentleman living in a suburban town. As it was a beautiful June morning and I had given up the whole forenoon to keeping the appointment, I took an unnecessarily early train out from the city and spent the intervening hour or two roaming about the residential streets. Somewhere that morning I chanced by a broad green lawn where perhaps two dozen peony plants were growing—set stiffly in a row, to be sure, but all in full bloom, truly in the pink of perfection. I very nearly forgot the appointment, as I have since forgotten both the face and the name of the man I had gone out to see. The revelation and inspiration of that row of peonies, however, yet abides, and they, like Words-



*The peony bed in blossom is a place of striking beauty. Here is Couronne d'Or, pure white with a ring of yellow stamens around a central tuft of petals tipped with carmine*



worth's daffodils, still flash upon the inward eye.

It was not until some two years later, when the family bought back Grandfather's old home away here in the country and once more boasted a fixed habitation, that an opportunity came of seeing to it that my dream of planting peonies of my own came true. We took possession in November, and by the following June the last member of the family had set his face toward the north and had arrived, burning with enthusiasm to be about the improvement and rejuvenation of the old homestead. By August I found that I had very nearly come to the bottom of my always shallow purse and knew I could make only very limited fall plantings in the border I had persuaded them to leave room for at the end of the newly made lawn. Before starting back for the city and the winter's work, however, I did put in some irises, tulips, and a dozen unnamed mixed peonies, bought from a general seed house.

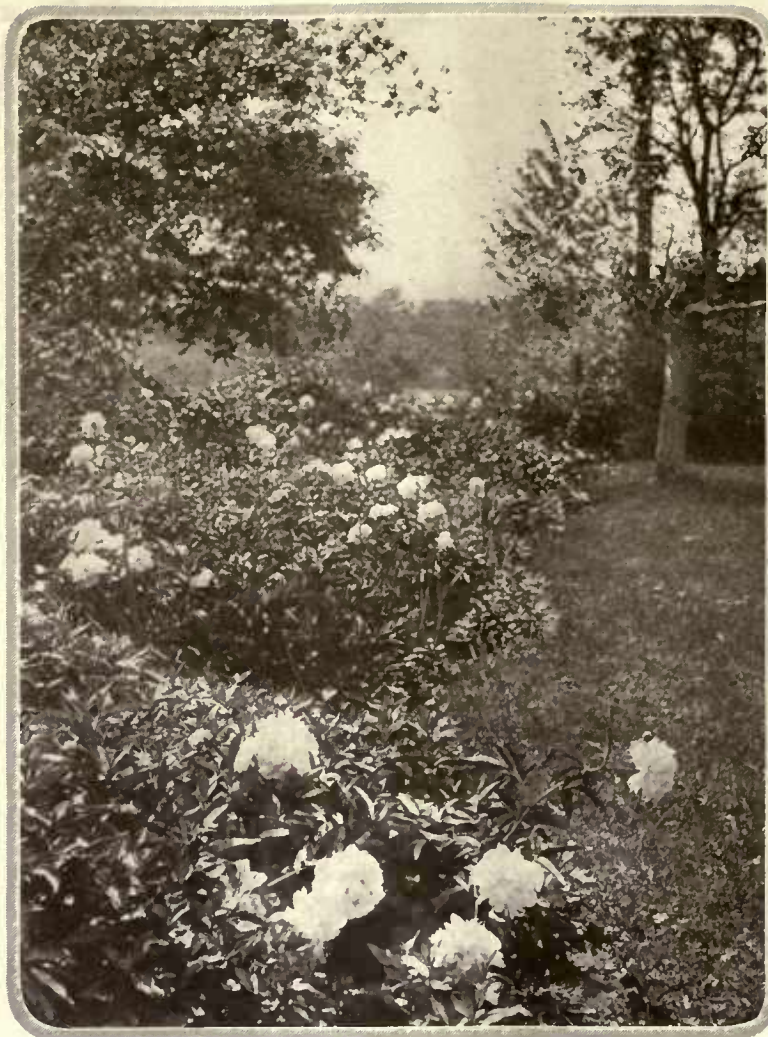
#### Increasing the Collection

Encouraged by the good behavior of these nondescripts and the very presentable blooms some of them threw out the following June, I decided on a bolder venture. A copy of a peony specialist's catalog was obtained, and a real beginning was made, that next fall, of what is turning out to be a never failing source of joy each June to the family, our friends, and all who pass by.

My collection now numbers over a hundred plants, all named varieties, with the exception of that first dozen. Having many other things besides peonies to buy, I would lay out only a few dollars at a time on that particular plant. There was a whole summer's display to plan for, as well as one for the month of June. Consequently my list contains almost none of the more expensive sorts, which, after all, isn't such a calamity, as expense never means greater merit necessarily, only rarity and, usually, comparatively recent introduction. Many of the older varieties have never been surpassed and have become so plentiful that they may be purchased for from forty or fifty cents a root up to a dollar and a half or two dollars. By ordering the so-called "collections" made up by the various peony growers, from stock of which they perhaps have a surplus or an unusually plentiful supply, one can have a dozen first class named sorts for three or four dollars. A root priced at from three to twenty-five dollars I call expensive. So far, although I am reserving a place for them, they are entirely lacking in my garden. Thanks to an honest grower's advice, my collection though limited is well chosen and contains plants of the early, mid-season, and late flowering sorts.

#### Favorite Sorts

Every peony lover has favorites and is prone to list the twelve best, when, in reality, that



The semi-double type is one of the simpler of the many different forms of peony blossoms

Foliage and flowers alike are wholly delightful. Mass planting is the most effective



In the semi-rose we find a looser blossom head than in the true rose type shown opposite



The anemone-flowered peony has a flatish head in which the petaloids are strongly evidenced

scribable mixture of cream, blush, and ivory tints. *Henri Murger*—the latest blooming peony in my list, a great full flower like a deep pink rose in color and odor. *Madame Emile Galli*—But what's the use! If I keep on, it will merely mean naming them all.

#### Keeping Records

The careful keeping of records of planting and flowering dates and notes of general behavior, though at the time somewhat irksome, in the end adds greatly to the interest and pleasure of gardening, whatever plants one may be growing. When peonies enter a garden scheme, this becomes almost a necessity and absolutely so if any measure of a collector's interest should be aroused, for we are now dealing with distinct named varieties having individual histories and eccentricities. It is impossible to keep these records long and be delving into bulletins and descriptive lists to see if the plants are proving true to name, etc., and not become interested in peony history.

I shall try to give a few of the more interesting legends and facts I have encountered in various excursions after information, but before going on I must sound a note of warning to any peony expert who may chance upon what I am writing. I am not a scientist, an historian, nor even a professional gardener, but a poor artist who happens to love peonies and is impelled by a passion for the diffusion of beauty to assume the character of propagandist for the novice. Then, O Expert! if you find here a thought of your own I have cribbed, for the good of the cause let it pass in peace. And now let us turn to that old legend of the flower's origin.

#### The Legend of Pæon

There lived, so the story goes, in the mythical age of Greece, one Pæon, not only court physician amongst the gods, but apparently the fore-runner of the whole tribe of that ilk. Now Pæon on a day was called in by the god Pluto, who was a-bed of a wound he had received from a shaft hurled at him by mighty Hercules himself. This Pæon was possessed of a plant having wonderful healing powers, a gift he had received at the hands of the goddess Leto. This the physician applied with marvelous effect to the wounds of the grateful Pluto. So far all went well, but soon the villain of the piece is aroused into action by green-eyed jealousy. For Æsculapius, the god of medicine and Leto's own grandson, and what makes the deed seem more damnable, the one in whose school the physician had received his training, in a fit of envy compassed the death of good Pæon. At this juncture Pluto interfered and showed his gratitude by changing Pæon into the flower he had used in working the cure, and which ever afterward bore his name.

From that day almost, if not quite, to this, the peony has been always regarded as possessing marvelous healing powers. Some irrever-





Simplest of all is the single, closely resembling the type flower before horticulturists altered it

along these lines by the Chinese, these Siberian peonies apparently never came to be considered anything but second class with them, for they called these the "King's Ministers," while the title "King of Flowers" they reserved for their own native peony, *Paeonia Moulana*.

This is the great tree peony of the East, which grows into a shrubby plant with woody stalks and attains a height of 5' or 6'. The

Still another form is the Japanese, an open-petaled type with prominent petaloids



ent mortal has suggested that the odor of the common red peony, *Paeonia officinalis*, is in itself enough to have given rise to the story of the physician. Be that as it may, time was when one swallowed the great black seeds at bed time to keep the nightmare away. An infusion of peony and sack drunk before and after the new moon was a sure preventive of all sorts of ills, while in the case of children, much the same ends were attained without the really needless expenditure of sack, by the simple treatment of tying a bit of dried peony root about the youngster's neck on a string.

#### An All-around Variety

In time the plant came to have attributed to it other more occult powers than the scientific properties mentioned above. Our great-grandparents did wisely on more counts than one in seeing to it that a thrifty "piney" plant flourished in the doorway, for aside from the hardiness, beauty and modest cultural demands of the plant, its very presence was sovereign against all enchantments.

Let *Paeonia officinalis*, then, in all the varieties you can muster be included in your planting, not only for the sake of these old fables and beliefs that clustered around it, but because, coming as it does in red, white, and pink, in both double and single forms, and flowering in May, several weeks before the great class of Chinese peonies, it lengthens the season by that much.

*Officinalis* is a native of southern Europe. In English and other European languages it has furnished the name for the whole family. It is, however, not to Leto but to the gods of the frozen north that our thanks are due for the fragrant June peonies of our modern gardens. For they are all direct lineal descendants of a wild Siberian plant known as *Paeonia albiflora*. According to travelers returning from that country, *albiflora* is to be found growing on bleak hillsides, where in winter the mercury would register sixty degrees below zero. Although its name would indicate a white flower, it really has, we are told, a much wider range of color in the wild state, for not only white but pink, crimson, and deep red flowered sorts are said to be found there. These flowers are single and fragrant.

#### Peonies in the Far East

In Siberia the Tartars used the roots as food, and this seems to have been the original source of its appeal to the Chinese, who have cultivated this peony from very early times. With the latter people, however, the decorative possibilities of the plant and the natural beauty and charm of the flowers brought it out of the kitchen garden centuries ago, when a definite attempt was made to increase the size and improve the quality of its blooms. Although considerable progress seems to have been made



The bomb form of peony shows an extreme development of central petals replacing the stamens

At the left (below) is *Festiva maxima* and at the right *M. Jules Elie*. Both are desirable varieties



Crown is a well chosen name for this odd type with its encircling band dividing the petals



One 4-year-old plant of *Agnes Mary Kelway* has borne as many as 150 blooms in a single season



From such simple beginnings as the type shown in the upper left corner of this page has been developed the complex rose form

flowers are very large and are said to show colors lacking in the herbaceous section of the family, particularly scarlets and pure reds. There are, also, white, blush, pink, maroon and purplish flowered sorts. At last a double yellow tree peony, so long the dream of the Chinese enthusiasts has been attained, but in France. This, however, is a hybrid developed. I understand, from *Paeonia lutea*, small single yellow tree peony found growing in China.

The tree peony is only occasionally seen in American gardens owing mainly to rather unsatisfactory methods of propagating it. Experiments are being made, however, which all peony enthusiasts are watching with much interest, hoping the time is soon coming when it will be possible and practicable to include tree peonies in our gardens generally.

#### Other Eastern Sorts

Although the Siberian peony has been grown in China for hundreds of years, it was not introduced into Europe until the early part of the 19th Century, when, of course, coming from China, it was called the Chinese peony to distinguish it from *officinalis*. Considerable interest seems to have been aroused, and various attempts, some successful, were made to import roots from the Orient. *Fragrans*, sometimes said to be the most fragrant peony cultivated in Europe, was imported about 1805 by Sir Joseph Banks, head of the Royal Botanical Gardens at Kew. I have never read whether Sir Joseph made any attempts to originate new forms or not. But between his time and this many wonderful new forms and color schemes have been produced by selecting and crossing the limited number of sorts originally imported from the East.

As one looks at the beautiful flowers and realizes that five or six years must elapse between seed sowing and first blooming time and that, when blooming time does come, only one seedling out of a hundred, perhaps, will prove worthy of records and heralds, and when one makes a mental calculation of how long it will take biannual divisions to obtain a stock sufficient to be of any account, one is not likely to rush into growing peony seedlings unless—well, it is distinctly a labor of love. To have gone out some fine morning and have a *Festiva maxima* just springing into being in one's own garden must have made the watching and the waiting well worth while indeed.

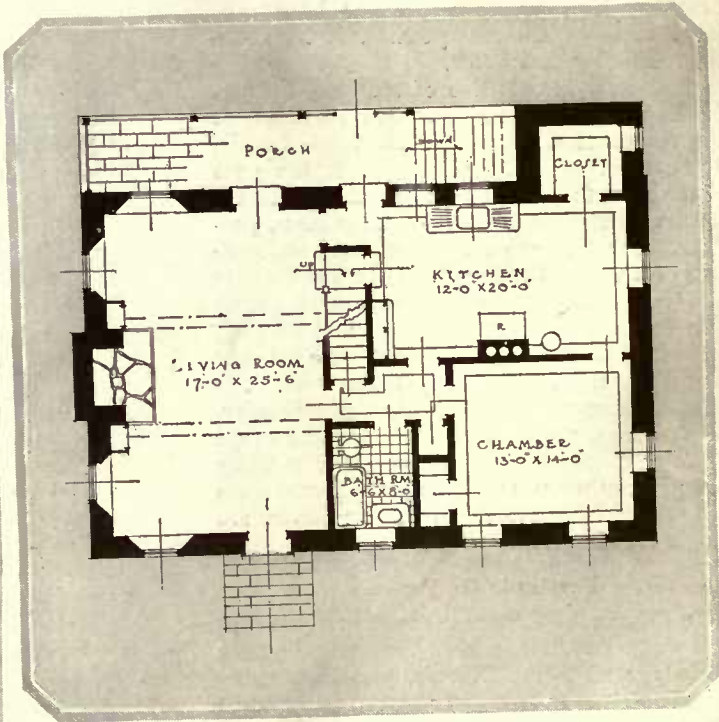
Glory to whom glory is due, praise to whom praise. Both glory and praise are due in my estimation to those patient men who have done the waiting and watching. I cannot go into detail here and tell how Monsieur Jacques, the King's gardener, set about forming that pioneer collection. Nor can I even outline the work of those other illustrious Frenchmen who

(Continued on page 60)





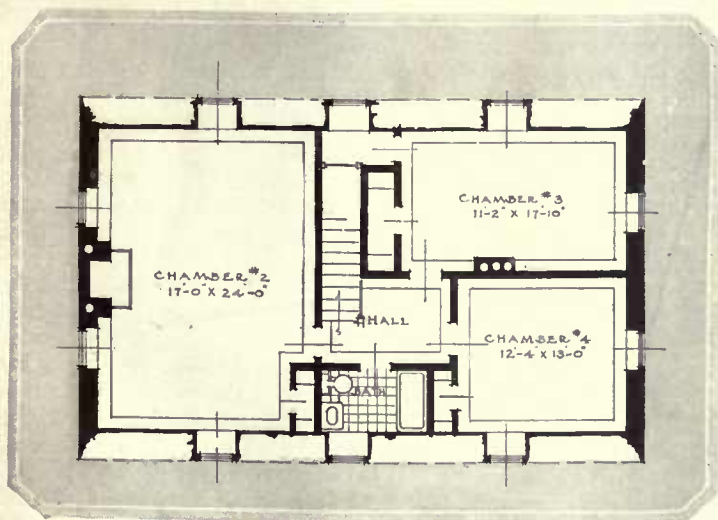
*The house is located on a slightly elevated plateau commanding a view of the distant Hackensack valley. This rear porch is enclosed, offering protection from the western storms, but is open in summer. The rich play of lights and shades in the dressed stone and the sweep of the roof to shelter the porch are among the interesting architectural features of this view*



*An open Colonial fireplace is a feature of the living room. Aged chestnut beams support the ceiling. Windows are set in a deep recess. One end is used as a dining corner*

*The rooms are arranged for free and informal living. Entrance is directly into the living room. The dining room has been eliminated, an end of the living room being used*





On the upper floor the bedrooms are spacious, with cross ventilation in each. Ample closet space is provided. A general bath is located with easy access to each chamber

The Dutch house lends itself to picturesque treatment. The graceful curves of the long, low-sweeping roof form a pent roof for the front and create a porch in the rear. The stone is cut, its shades varying from bluish gray to light sienna. The Colonial details have been carried out in every respect. It is the residence of Reginald Halladay, Esq., at Demarest, N. J.



## A DUTCH COLONIAL HOUSE for a SMALL FAMILY

FRANK J. FORSTER, Architect

The decorations of the bedrooms are in keeping with the character of the house—simple and adequate. This is the chamber over the living room



# RURALOMANIA

**Y**OU can always tell a man who is new to living in the country because almost invariably he is afflicted with Ruralomania, the disease commonly known as Commuter's Fever. This is a strange and uncharted malady. One can never be sure in what form it will manifest itself. It begins with great virulence, accompanied by excessive enthusiasms and continues on until the disease burns itself out, sometimes taking several years. There are many cases on record of the afflicted never recovering at all. Thus far no treatment has been discovered which will successfully combat its ravages; you have to let it run its course like chicken pox and measles. It is apt to recur, without warning or any apparent reason, especially in the spring and fall months. The most innocent conversation with a sufferer from Ruralomania is sufficient to give it to a hitherto healthy person, for it is a highly contagious disease.

The first manifestations of the malady can be observed when a man takes a house in the country. He immediately breaks out into a rash of queer ways. He buys a guest book. He sits up half the night trying to choose a name for the place, and deliberately and without complaint he makes his person an express wagon for the delivery of idiosyncratic bundles. These bundles may contain a lawn mower, ten times more watermelon seed than he can use, a monkey wrench, a length of electric wire, or a pound of some sort of synthetic butter purchasable only in city shops.

The first evidence of his recovery is shown when he ceases bringing home bundles. The guest book and the property name are also sensitive indexes to his return to normal condition—he is on the high road to health when he begins to get angry at the funny title painted on his front gate post and stamped on his writing paper. His recovery is almost complete when he ceases having guests write their names and a funny verse in the guest book. This is simultaneous with the period when he ceases having guests.

**T**HE average human being who suffers from a disease does not care to talk about it, but the afflicted with Ruralomania apparently have no such qualms. They discuss it blatantly, without shame and without end.

There is my friend S——, a nice fellow, kindly disposed, optimistic, home-loving, hard-working and apparently sane. Meet him on the street and he'll back you up against a wall and begin talking about the potatoes he is going to have this year. Perhaps you don't care for potatoes. That makes no difference, he insists on talking about them. Try to side-track him by mentioning drain pipes, and he'll assure you that in his house in the country he has the best system of plumbing known. Try to coax him away with a drink, and he'll come closer and whisper in your ear the complete liquid contents of his cellar, bottle by bottle. Then to top it off, he'll tell you that you'll never know what living is until you live in the country.

Or there is L——. Now L—— is old enough to resist such attacks, but he has them constantly, repeatedly, and there doesn't seem to be anything that will cure him. He is just as bad in winter as in summer. He glories in snow drifts that make him take a three mile, roundabout walk to the station. With one breath he complains of the servant problem, the price of coal in the country, or the moles in his lawn, and with the other assures you that living in the city isn't the act of a healthy, normal person. Every morning L—— eats a hurried breakfast, dashes out of the house fastening his clothes, jogs down two mud roads and one macadam and catches the 7.26 by the last platform of the last car. He goes home each night festooned with packages like a Christmas tree before the kids have begun to tackle it. I've often wondered what he does with all those packages; his house must look like a pawnshop. Yet, despite all these things, he has the affrontery to assure his friends that he wouldn't swap his

little ol' Colonial shack for the best apartment on Riverside Drive.

Most men who have Commuter's Fever spend a good part of their time finding excuses for their manner of living to tell their city friends. They are like men who drink for medicinal purposes only. They rarely come out frankly and say that they live in the country because they like it. They usually pass the blame to some one else—the children are better for the country air, or the wife insists on fresh vegetables, or the rents are cheaper, or one can drive a Ford without having to apologize. When you look them square in the eye and ask if they really enjoy getting up with the chickens, snatching a catch-as-catch-can breakfast and doing a daily sprint for the train, why, bless you, they'll blandly reply that they do enjoy these things!

**N**OW something ought to be done about this, and I venture to make these suggestions. They are based on long observations of hundreds of cases, both mild and virulent Ruralomania.

So soon as a man registers a rising enthusiasm of Commuter's Fever, he should spend a night in town. Let him go to the theatre or eat at a restaurant with the boys, and sleep in a room where he will hear the rattle of trucks and the shouts of revelers coming home from orgies of 2.75 p.c. beer. This will keep him awake and give him a chance to think. Once he starts to think he'll agree that there is something piquant, picturesque and fascinating about life in the city.

**W**OMEN are much more honest about Commuter's Fever than men. That is because the wife has not alone to suffer her own fever, but suffer her husband's besides. Also, women recover much more quickly than men, especially if they have small children, no servants and the local grocery carries a poor stock. Sooner or later the female of the species gets the idea—and she is usually right—that she's had about enough of this nurse, maid, cook, laundress and poor food existence, and begins to long for the bright lights.

The same treatment should be given the wife of the commuter as is administered to him. She should have a day in town at least once in two weeks. She should get some one to watch the children and cook their meals. Then she should dress up in her best clothes, go to the city, rush from one department store to another, buy a lot of things that she can return as soon as they are delivered, treat herself and a friend to a luncheon in a restaurant where she will enjoy being seen, repeat the morning shopping, and then insist on her husband taking her to an expensive dinner and providing orchestra seats afterward. If she does that once a fortnight, or even once a month, she will never really suffer from Ruralomania.

**I**T is a solemn fact—one can get too much of the country. One can permit himself to become so involved in his garden or his house that they enslave him. There is no use advising such a man to plant a smaller garden, or telling such a woman to take the house work easily. They won't, because human nature is not built that way.

The country has its own bondage—the bondage of fresh air and night calm and the sweet scent of flowers. One who has known these things can never rest content without them. A house has its bondage also—it imposes not alone responsibilities that make you slave for it, but your very affection for that home—and a God-sent affection it is—will make you unhappy unless you are slaving for it.

These things are beautiful and true and lasting, but one should seek the refreshment of occasional release from them. To be sure, this will be like a school boy playing "hookey"—it will cause a sense of guilt, but nothing is more stimulating once in a while than that.

The cure for Commuter's Fever, then, is an occasional night in town. It should be administered in unexpected doses when given to women—for they like to be surprised. Men should take it regularly.

## THE RETURN

*I thrilled at sunsets on the painted desert,  
At rocky gorges where the torrent leaps,  
I gloried in the purple swirl of shore-line,  
Bold cliff-heads where the raging ocean sweeps.  
But when I turned and sought the tender home-land,  
A sweeter, rarer ecstasy was born  
At stars above a sleeping meadow,  
At winds across a field of tasseled corn.*

—Rose Henderson





Frances Benjamin Johnston

## THE REVIVED IDEA OF HOME

*During the war the old idea of home was revived. It ceased being the sort of place where you can go when you can't go anywhere else and once more was the place where men would rather be than anywhere else. Home didn't mean a palace in a park but a cottage so covered with roses that you couldn't see the house.*

*To millions home just meant that—a small house, a low-lying heaven of comfortable rooms and cheery hearths, with flowers growing around the grounds. All of which thoughts are crowding out the fact that this picture shows a view of "Inellan," home of Mrs. Walter Douglas, of Montecito, Santa Barbara, Cal.*





(Top) A Persian plate of the 13th Century

An Indian silver dish of 18th Century make

Plate of Persian fabrique from the early period

## COLLECTING ANTIQUES of PERSIA and INDIA

*The Wide Range of Ceramic Work, Rugs, Brasses, and Weaving Characteristic of These Countries*

GARDNER TEALL

ONCE upon a time an old gentleman moved into the house across the street. Whence he came no one knew, no one ever came to know. His name was Kyttyle,—Major Kyttyle. As midsummer marked his advent, he probably felt properly attired, when he appeared on the lawn that first day to survey his new domain, in a basket-shaped hat of straw and suit of an East India looking stuff. Major Kyttyle's face was seamed and bronzed. I imagine his hair would have been as white as the snows of Dhawlagiri had it not been as extinct as the Hippuritidæ, revealing a shining pink dome as reflecting as the pool of Anuradhapura at sunset, visible as now and then he would lift his hat to mop off his brow.

Major Kyttyle's installation was followed by the arrival of countless foreign-looking trunks and boxes and the neighborhood naturally wondered what on earth the major had in them. Mrs. Minch was of the opinion that a lone man could have no use for such a lot of truck. Mrs. Bittles ventured the opinion that Major Kyttyle might not be so "lone" after all; he might have a family and it might arrive later. "Families" usually did. Mrs. Minch only sniffed. "I can tell a bachelor anywhere," she



A gem-encrusted necklace, typical of native Indian jewelry

declared with conviction. And she could.

However, although no family came upon the scene, a whole menagerie arrived, one by one, from distant parts to keep the major company and to scandalize the town. There was a pet monkey, a poll parrot, a Persian cat, and a globe of diaphanous-tailed goldfish the like of which had never been dreamed of thereabouts and which quite put to rout the two gilded minnows owned by the Pickhams, which till then had been the only exotics in the district and had lent a certain distinction to the Pickhams to which, socially, their breeding did not entitle them.

As time went on Major Kyttyle brought to him a few congenial spirits and yet the little group really found out nothing about the major's past beyond the fact that he had lived in the Far East for years. Why he had come to America no one knew. Why he had settled in our uneventful valley no one could guess.

In fact, deliberately to choose the spot was thought to be an indication of mental weakness. But if there is anything that the major was not, that thing is mentally weak. No one else could have had the will-power and ingenuity to evade the life-history disclosures sought by the Minches and others who came to "know" the major as successfully as did this gentleman of mystery.



Rosewater pitcher of brass repoussé, 18th Century Indian



Ivory and colored woods compose the intricate decorations of this richly inlaid cabinet. It is of 18th Century Kashmir workmanship



Silver mounted coconut shell lamp of 18th Century India





Thirty-two Persian tiles form the composition of this panel, 1586-1628. Courtesy Metropolitan Museum of Art



In this wall decoration twenty-eight Persian tiles have been used. 17th Century. The originals are in the Metropolitan



A Persian tile embodying a relief design in enameled faience. From the 13th Century

Notwithstanding Mrs. Minch's earlier disapproval of the number of trunks and boxes which the "lone man" appeared to have accumulated, she came in time to revise her opinion when it was discovered that though decent, the major's wardrobe had not compelled his luggage, whereas wonderful objects of Oriental art at once made it clear that the trunks and boxes had been put to a very excellent and approved good use when their unpacking found the major's house adorned with treasures in the way of pottery, brasses, rugs, damascened arms, Persian miniatures, Indian enamels, gem-encrusted jades and what not.

Frankly, Major Kytyle might have been as miserable with his treasures as was Midas with his enchantment had it not been that some of his neighbors were persons of culture and themselves not only appreciative of art but versed in some of its branches. Otherwise the major would have had to depend on whist, which, by the way, he played poorly and to which he was devoted.

As for the menagerie, it served to bring out the fact that the major adored children. His yard was always full of them after school let out. At first those fond mothers who could not be persuaded that the major's several East Indian servants were not one and the same with the tribe of the son of Hagar, were much distressed, but when these did not steal forth like pied pipers, they concluded that perhaps they weren't gypsies after all.

#### Meeting the Orient

Good old Major Kytyle, how grateful I am that, mysterious though you were, you permitted me to browse for hours among the curious and beautiful things of the Orient that appealed to my child-fancy! And the marvellous tales you would tell us of their history! How patient you were with our eager queries! You should have been attached to some great museum to interpret its hoardings to the soul of the people!

It was in your house, in the house of the stranger that had

come among us, that I formed some knowledge of the arts of India and of Persia, a knowledge that made some of the beautiful things which had found their way from the Far East into my own home greater joys to behold than ever before.

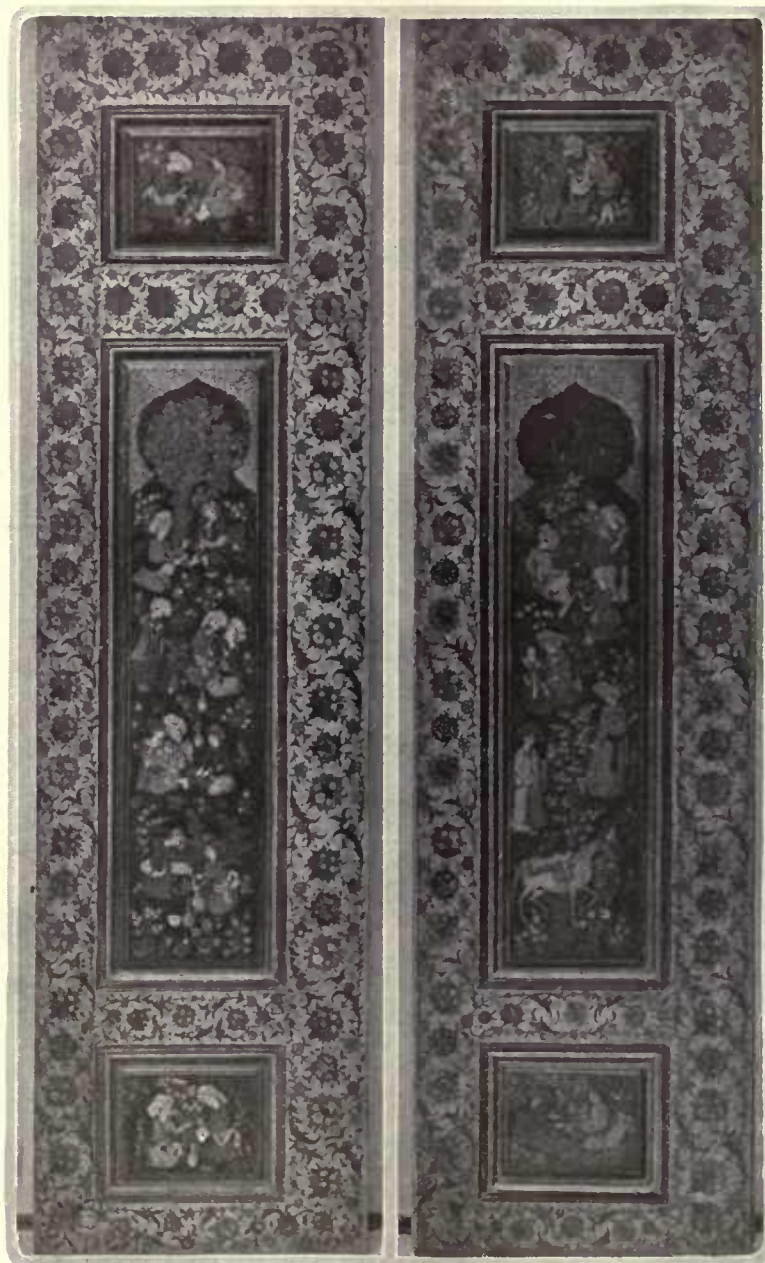
I suppose I might have taken down one of the heavy volumes of that vast encyclopedia which so formidably thwarted youth's enterprise though advertised to foster it, and have read therein much of what was told me in less pedantic and less academic style by the major.

If I have seemed to linger beyond the limits of a preface it is not that I started out to write a eulogy of Major Kytyle, but rather that in what I am saying I hope there can be found some hint of the truest sort of collecting, the noblest sort of a collector,—one who uses his collection as a preacher uses his text, happily discoursing to attentive ears and not shutting himself up with his treasures, like a medieval monk of old with book in cell.

The good major has gone to his rest long since. We had supposed him out of the land of India, not only because we had gleaned from his stories that he had spent long years in service there, but also because of his attachment for the arts of India, which he seemed to hold above those of Persia. But when his grave was marked, the granite shaft provided in his will as a last luxury bore simply this legend, "Kytyle of Khorassan." Mrs. Minch was jubilant. "What did I tell you? A Persian! One never knows what with these mysterious people."

#### Western Interest in Eastern Art

It is only within the last half dozen years that the arts of India and Persia have attracted much attention with Americans in general. Happily we are out of that  
(Continued on page 50)



This pair of wooden doors richly decorated in lacquer of Persian design and workmanship are among the oriental treasures of the Metropolitan



One end of the house terminates in a pergola-roofed porch

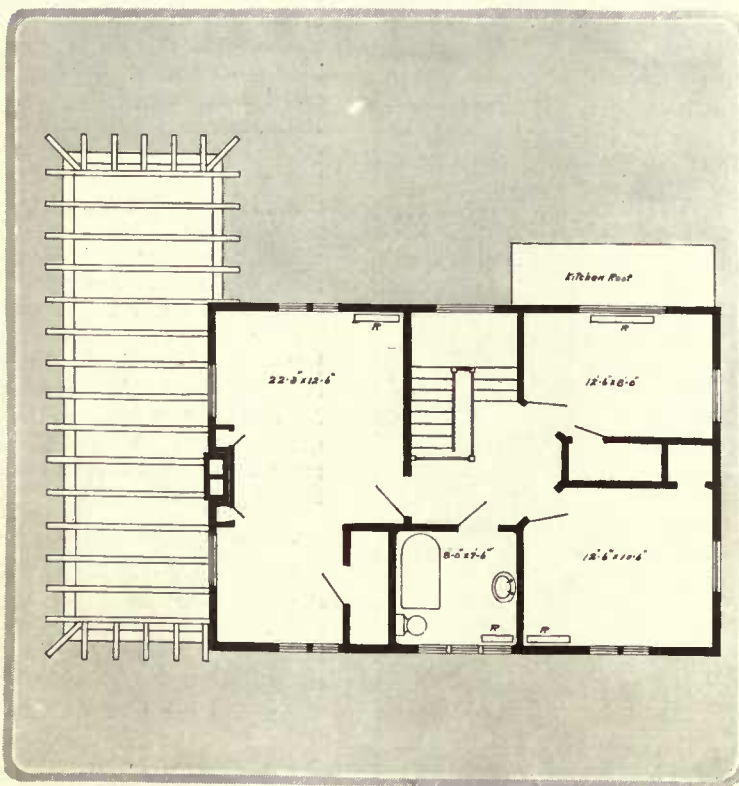


Shingled walls and broad eaves give interesting effects of line

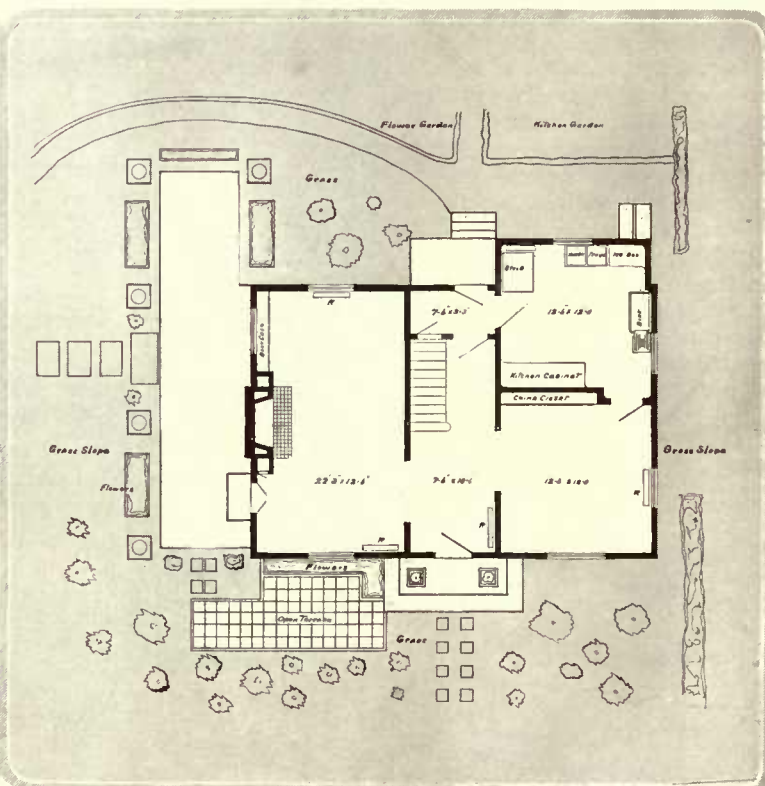


The architecture follows the lines of a New England farmhouse

## A SMALL HOUSE for THREE



Upstairs there are, in addition to the master's suite of bedroom and dressing alcove, two chambers and a bath. It is a house designed for a family of three



The downstairs plan shows a house-depth hall and wide living room, with good-sized dining room and kitchen, after the Colonial plan. Harry W. Knowlton, architect



# LANDSCAPE PLANS for the SMALL PLACE

Good Planting Effects Do Not Necessarily Entail Large Expenditures, as these Three Schemes Serve to Demonstrate

ELIZABETH LEONARD STRANG

WHEN the dream of the prospective home-owner takes final shape, his ebullient gratification is pardonable. But every woman knows that a house is never finished, though the spirit that pervades it be perfection itself.

Planning, building and framing a home may be likened to creating, in a small way, a new heaven and a new earth. Especially is this the case with respect to the garden, the magic circle about the home.

Many an owner who has spared no expense on the house itself snaps the bands of his pocketbook at the mere mention of beautifying the lot; yet the setting should be worthy the jewel. He is not stingy; he is simply unaware of the latent possibilities with which his plot of ground teems; that the initial outlay will return in enjoyment a larger dividend than that derivable from a like amount ventured commercially. It is not so much a matter of money as of intelligent and well-directed effort.

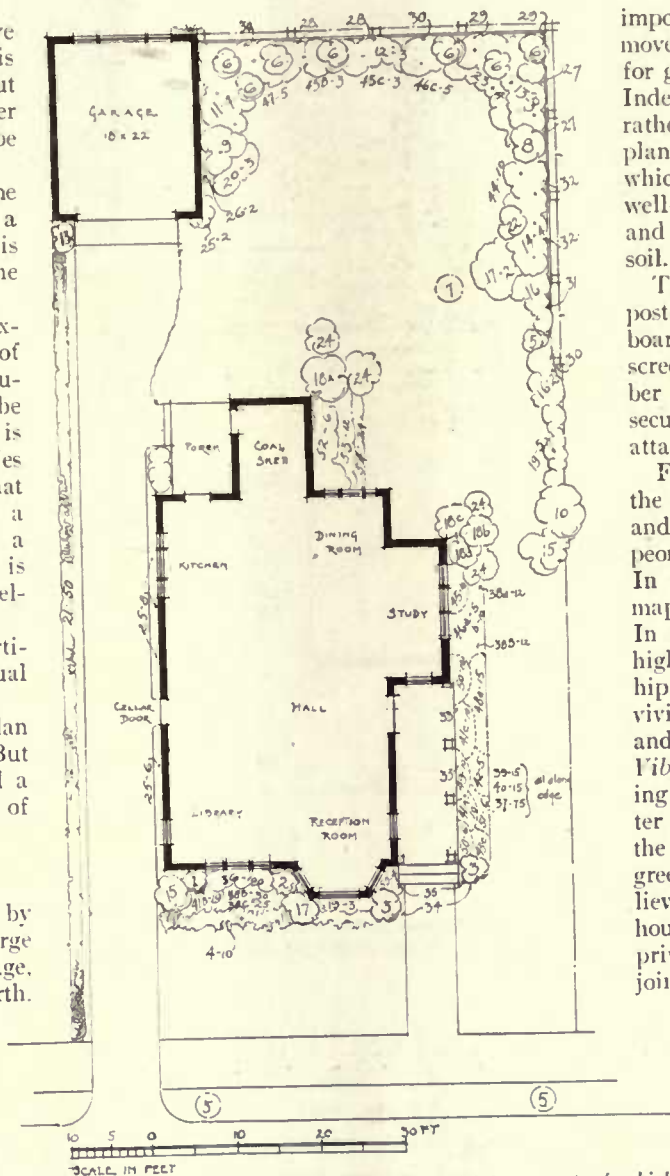
Three problems are presented in this article, which in each case represent actual conditions.

The ideal manner of procedure is to plan the house and grounds simultaneously. But the usual way is to purchase a lot, build a house on it and let the grounds take care of themselves.

## Scheme No. 1

In plan No. 1 is a house on a lot 60' by 120', and typical of the suburbs of a large city. As the house is placed, the garage, driveway and service entrance face the north. The obviously best arrangement is a simple lawn at the rear which will serve as play space for the children, drying yard upon occasion, or a flower garden if desired.

Since expense must be considered, all but the roughest work in making a garden should be done by the owners themselves. Here let me emphasize the



Plan No. 1 is for a 60' x 120' lot. Exclusive of labor, most of which can be done by the owners themselves, the planting will cost from \$74 to \$106

importance of thorough soil preparation: Remove all gravelly subsoil to a depth of 8" for grass, 18" for shrubs, and 2' for flowers. Indeed, the entire area should be prepared—rather than holes dug for each individual plant—by filling in with good loam with which is incorporated one-fourth its bulk of well-rotted manure. It is a waste of money and effort to put plants into poorly prepared soil.

The back fence is constructed of 6' by 6" posts strung with woven wire, and with a board along the bottom. It is entirely screened by vines. In front of it are a number of Lombardy poplars which help to secure privacy until such time as the shrubs attain the height of the fence.

For these shrubs, in the spring, there is the vivid yellow of forsythia, flowering cherry and crab, choice hybrid lilacs, deutzia and peonies, fragrant mock orange and lemon lily. In summer are roses, tall white daisies, a maple for shade, and a plum tree for fruit. In the train of autumn come the snowberry, high bush cranberry, scarlet thorn, and red hips of the Japanese rose. There is also the vivid red foliage of Japanese barberry, sumac and Virginia creeper; the rich bronze of *Viburnum tomentosum*, and the white flowering mass of *Clematis paniculata*. With winter come the fruits of the barberry and thorn, the orange-scarlet of the bittersweet and the green of the evonymus. The latter also relieves the barrenness of the north side of the house. Here a hedge of unclipped Regal's privet separates the driveway from the adjoining lot.

## The Front Planting

The front of the house looks particularly well in winter. Here are some arborvitae, and an edging of prostrate juniper. Against this green background in spring, the saffron of the crocus, the forsythia and daffodils, with a few porcelain blue hyacinths, look radiantly

## PLANTING LIST FOR PLAN No. 1

- EVERGREENS**
1. *Thuja occidentalis*, American arborvitae. 1 plant, 3'-3½' high.
  2. *Thuja occidentalis* var. *Vereana*, arborvitae. More compact than type, holds its color in winter. 1 plant, 1½'-2' high.
  3. *Thuja occidentalis* var. *globosa*, Globe arborvitae. 2 plants, 12" high.
  4. *Juniperus horizontalis*, dwarf juniper. 10 plants, 1½'-2' high.
- DECIDUOUS TREES**
5. *Acer platanoides*, Norway maple. Compact street tree for cities. 3 plants, 8'-10' high.
  6. *Populus nigra* var. *Italica*, Lombardy poplar. Screen to be removed as shrubs grow. 7 plants, 9'-11' high.
  7. Plum tree (for other fruit), var. *Abundance*. Large amber fruit. 1 plant, 4'-5' high.
  8. *Prunus Japonica flore pleno*, double rose-flowered cherry. 1 plant, 3'-4' high.
  9. *Malus floribunda*, flowering crab. Carmine buds opening to white, single. 1 plant, 3'-4' high.
  10. *Crataegus coccinea*, native, scarlet thorn. Red fruit in autumn. 1 plant, 3'-4' high.
- DECIDUOUS SHRUBS**
11. *Viburnum opulus*, high bush cranberry. White flowers, large transparent red fruit in autumn and winter. 4 plants, 3'-4' high.
  12. *Viburnum tomentosum*, Japanese snowball. Dark bronze in autumn, protect in exposed situations. 3 plants, 2'-3' high.
  13. *Rhus glabra*, sumac. The most vivid autumn red. 4 plants, 2'-3' high.
  14. *Philadelphus coronarius*, fragrant mock orange. White flowers in June. 4 plants, 3'-4' high.
  15. *Forsythia Fortunei*, Golden bell. The most vivid spring yellow. 2 plants, 3'-4' high.

16. *Evonymus alata*, corky-barked evonymus. Vivid autumn red, pendant pink fruits, very striking. 3 plants, 4'-5' high.
  17. *Spiraea Van Houttei*, Van Houtte's spiraea. White mass, forms good background for Darwin tulips or iris. 3 plants, 2½'-3½' high.
  18. *Syringa vulgaris*, lilac. (A) Souvenir de Louis Spæthe, 1 plant, 2'-3' high; (B) President Gray, bluish lilac, 1 plant, 2'-3' high; (C) Marie le Graye, large single white, 1 plant, 2'-3' high; (D) *Syringa Persica*, Persian lilac, 1 plant, 2½'-3½' high.
  19. *Berberis Thunbergii*, Japanese barberry. Red color in autumn and berries lasting until spring. 10 plants, 1½'-2' high.
  20. *Symphoricarpos racemosus*, snowberry. Small shrub, good green-white fruit in autumn. 3 plants, 2'-3' high.
  21. *Ligustrum Edoense*, var. *Regelionum*, Regal's privet. A graceful, unclipped hedge, 2' apart. 50 plants, 18"-24" high.
  22. Rose, Harrison's Yellow. Old-fashioned double yellow rose, blooms with larkspur. 1 plant, 3' high.
  23. *Itoea rupestris* alba, white Japanese rose. Large red fruits in autumn. 4 plants, 1½'-2' high.
  24. *Deutzia Lemotnei*, hybrid deutzia. Smaller than spiraea, good white background as well. 4 plants, 2'-2½' high.
- VINES**
25. *Evonymus radicans*, climbing evergreen evonymus. 14 plants, 3 years old.
  26. *Ampelopsis Veitchii*, Boston ivy. 2 plants, 3 years old.
  27. *Ampelopsis quinquefolia*, Virginia creeper. Vivid autumn red. 2 plants, 3 years old.
  28. *Aclitidia arguta*, silver vine. Dark green foliage, very dense. 2 plants, 3 years old.
  29. *Aristolochia Sipho*, Dutchman's pipe. Immense green leaves, heavy growth. 2 plants, 2 years old.
  30. *Celastrus scandens*, bittersweet. Scarlet and orange winter fruits. 3 plants, 2 years old.

31. *Clematis paniculata*, Japanese Virgin's bower. Mantle of small white flowers in autumn. 1 plant, 2 years old.
32. *Lonicera Halliana*, Hall's evergreen honeysuckle. Fragrant flowers, foliage practically evergreen. 2 plants, 3 years old.
33. Grapes: Catawba, small red, very sweet; Salem, large red 2 plants 3 years old.

### BULBS (Spring)

34. Crocus, Mammoth Golden Yellow. 50 bulbs.
35. Hyacinth, porcelain blue. 6 bulbs.
36. Narcissus, large yellow trumpet, mixed. 100 bulbs.
37. Early tulips, Cottage Maid, pink. 75 bulbs.
38. Darwin tulips. (A) Reverend Eubank, lavender. 18 bulbs; (B) Moonlight, luminous yellow globes, 25 bulbs; (C) Clara Butt, salmon pink, 25 bulbs.

### PERENNIALS (Spring)

39. *Myosotis alpestris*, Blue forget-me-not. 15 plants, 8" apart.
40. *Belvis perennis*, English daisy. Pink and white. 15 plants, 8" apart.
41. *Iris Germanica*, German iris. 12" apart. (A) Johan De Witt, standards violet, falls purple. 10 plants; (B) Darius, standards yellow, falls lilac. 10 plants; (C) *Pollida dalmatica*, large porcelain blue flower. 10 plants.
42. *Spiraea Chinesis*, pink herbaceous spirea. 5 plants, 18" apart.

### PERENNIALS (Summer)

43. Peony varieties. (A) *Festiva maxima*, large double white, flecked crimson; (B) *Arces*, single rose pink. 3 plants; (C) *Abifera*, white single, golden stamens. 4 plants.
44. *Homocentris flava*, early lemon lily. Blooms with mock orange. 10 plants, 15" apart.
45. *Delphinium*, Gold Medal hybrids, larkspur, in tones of blue. 10 plants, 18" apart.

(Continued on page 56)



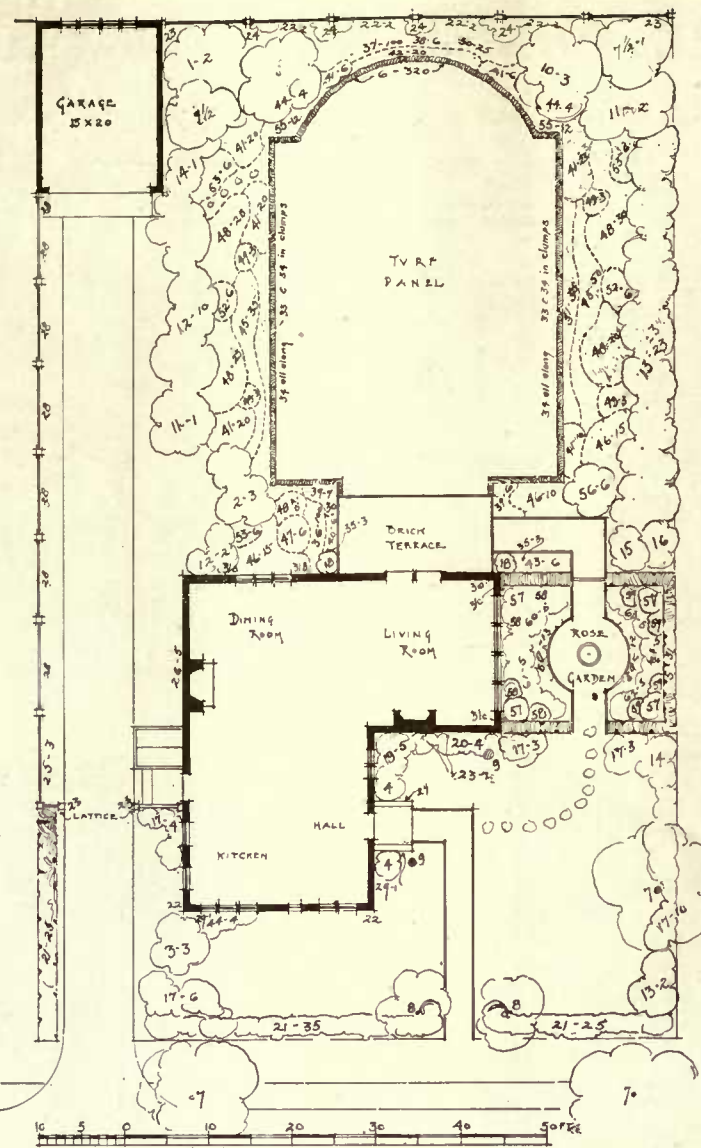
gay. This effect is succeeded by a combination of white *Spiraea Van Houttei*, yellow iris, and lavender Darwin tulips. During midsummer it remains a restful green, to be enlivened in the autumn by the gold and white of Japanese anemones.

The flower border at the side of the porch is made up of forget-me-nots, English daisies, and early pink tulips, followed by pink peonies and spirea, iris of violet and purple and lavender-blue, and May-flowering tulips of pink and primrose. In June, early pink phlox l'Evenement contrasts effectively with the larkspur. Grapes shade the porch in late summer and the border is gorgeous with purple and gold helenium, pink Japanese anemones, and yellow button chrysanthemums.

The cost of the plants is approximately \$106.48, divided as follows: Evergreens, \$15.35; trees, \$12.55; deciduous shrubs, \$25.25; vines, \$9.45; bulbs, \$8.30; perennials, \$31.08; annuals, \$4.50.

#### Plan No. 2

Plan No. 2 is adaptable to almost any lot or house plan. The land drops abruptly away at the back, affording an opportunity for a garage and billiard room in the basement. From windows above, one gets the effect of a sunken garden, its square, formal shape seeming to belong to the English style of brick house. The walks are of grass; the hedge of clipped privet; the benches simple home-made ones of wood; the bird basin in the center a square pedestal of brick with shallow concrete basin. The circular seat at the end may be constructed at home of brick and con-



The planting for No. 3 comes between \$172 and \$268. The design as a whole is architectural in effect, yet not oppressively formal

crete, or one of the better type of white wood garden seats arched with an arbor of wrought iron and netting.

The garden is joined to the house by unclipped overhanging branches of privet. Since the living room windows are so far above, there can be no entrance from the house on the main axis, but a flight of stairs from the main floor leads down to a garden door.

Within the garden, a walk separates the beds from the hedge, planned thus for the purely utilitarian purpose of keeping its roots from robbing the flowers. Like the pictured Elizabethan gardens, the beds should be a mass of color from earliest spring until late fall.

In spring the hemlock, red maple blossoms, tender green of the larch, misty yellow of the spice bush, scarlet Japanese quince and snowy amelanchier outside the hedge, bid a fair morning to the narcissus, early tulips, grape hyacinths and arabis within.

#### Shrubs and Flowers

The procession never halts. Presently come white lilacs, flowering crab, wistaria, the whole splashed by the delicate tints of the Darwin tulips. Here are iris, columbine, lilac-blue *Phlox divaricata*; Sweet William, foxglove and peonies; helenium and light blue asters; and last the snowy yellow chrysanthemums.

Across the front of the house dwarf evergreens and vines are used sparingly, because, owing to the low foundation, too much planting would ruin the effect. The lawn in front is framed by an apple tree, two specimens of *Cercidiphyllum*, white fringe, spirea, forsythia and barberry.

Two buckthorns meet over the ser-

## PLANTING LIST FOR PLAN No. 3

### INDEX

#### EVERGREENS.

1. *Taxus canadensis*, American hemlock. 2 plants, 4'—4½' high.
2. *Thuja occidentalis*, American arborvitae. 3 plants, 3'—3½' high.
3. *Taxus cuspidata*, upright Japanese yew. 3 plants, 4' apart, 1½'—2' high.
4. *Taxus cuspidata* var. *brevipolia*, dwarf Japanese yew, specimens. 2 plants, 18" high.
5. *Taxus cuspidata* var. *brevipolia*, dwarf Japanese yew. Hedges 8' apart, 30 plants, 12"—15" high.
6. *Buxus sempervirens*, Box edging. 3" apart, 320 plants, 3'—4" high.

#### DECIDUOUS TREES

7. *Ulmus americana*, American elm. 3 plants, 8'—8" high.
8. *Fagus sylvatica*, European beech. 2 plants, 4'—5' high.
9. *Crataegus oxyacantha rosea pleno*, double pink hawthorn. 3 plants, 4'—5' high.
10. Pear; Sheldon, winter; Beurre d'Anjou, autumn. 2 plants, 5'—8' high.
11. *Syringa Japonica*. 4' apart, 8 plants, 4'—5' high.

#### DECIDUOUS SHRUBS

12. *Evonymus europaea*. Shrub or small tree, rose-colored fruit with red seed. 4' apart, 3 plants, 3'—4' high.
13. *Lonicera tatarica* var. *rosea*, pink flowered honeysuckle. 3' apart, 12 plants, 3'—4' high.
14. *Spiraea Van Houttei*, Van Houtte's spirea. 3' apart, 25 plants, 3'—4' high.
15. *Forsythia intermedia*, Golden bell. 2 plants, 3'—4' high.
16. *Fothergilla major*. Large white flower in May, resembling bottle-brush. 1 plant, 2'—3' high.
17. *Ezochadra grandiflora*, Pearl bush. Dazzling white flowers in May. 1 plant, 2'—3' high.
18. *Philadelphus Lemouinei*, hybrid. Dwarf, does well in shade. 2½' apart, 28 plants, 2'—3' high.
19. *Azalea mollis* var. *Anthony Koster*. Golden yellow, good with wistaria. 2 plants, 1½'—2' high.
20. *Symphoricarpos racemosa*, snowberry. 2½' apart, 5 plants, 2'—3' high.
21. *Kerria Japonica*. Orange flowers in summer, green twigs in winter. 2½' apart, 4 plants, 1½'—2' high.
22. *Berberis Thunbergii*, Japanese barberry as unclipped hedge. 1½' apart, 75 plants, 12"—15" high.

#### VINES.

23. *Evonymus radicans*, climbing evergreen evonymus. 11 plants, 3 years old.
24. *Lonicera Halliana*, Hall's honeysuckle. 6 plants, 2 years old.
25. *Schizofragma hydrangeoides*, climbing hydrangea. 4 plants, 2 years old.
26. *Ampelopsis heterophylla*, turquoise berry. 3 plants, 2 years old.
27. *Ampelopsis Veitchii*, Boston ivy. 5 plants, 2 years old.
28. *Actinidia arguta*, silver vine. 2 plants, 3 years old.
29. *Celastrus scandens*, bittersweet. 2 plants, 2 years old.
30. *Wistaria Chinensis*, purple wistaria. 2 plants, 4 years old.
31. Climbing roses, everblooming hybrid teas. (A) Alberle Barbier, yellow, 1 plant; (B) Christine Wright, pink, 1 plant; (C) Mrs. Robert Peary, 2 plants. 4 plants, 4 years old.

#### BULBS (Spring)

32. Purple crocus. Clumps, all around back of box edge. 250 bulbs.
33. White crocus. Alternately with purple crocus. 250 bulbs.
34. Early tulips, var. Goldfinch. Pure yellow, all along back of crocus. 250 bulbs.
35. *Fritillaria imperialis*, Crown Imperial. Orange yellow. Near house terrace. 0 bulbs.
36. *Muscari botryoides*, Blue grape hyacinth. Increase rapidly and do not run out as tulips do. Near house terrace. 100 bulbs.
37. *Narcissus poeticus*, Pheasant's eye narcissus. Partial shade, across end of turf panel. 100 bulbs.

#### PERENNIALS (Spring)

38. *Dicentra spectabilis*, Bleeding heart. 3' apart, 6 plants.
39. *Trillium Japonicum* var. *Excelso*, Orange globe flower. 12" apart, 13 plants.
40. *Iris Germanica* var. *Kharput*. Violet and purple, good with wistaria, orange trollius and azalea. 12" apart, 6 plants.
41. *Iris pallida*. Large porcelain-blue iris. 12" apart, 105 plants.

#### PERENNIALS (Summer)

42. *Heuchera sanguinea*, Coral bells. 12" apart, 20 plants.
43. *Anchusa Italica* var. *Opal*, Alkanet. Large mass of light blue. 18" apart, 6 plants.

44. *Homocallis Thunbergii*, late lemon lily. 12" apart, 12 plants.
45. *Papaver orientale*, Oriental poppy in hybrid pink varieties only. 12" apart, 45 plants.
46. *Delphinium hybrids*, larkspur. 18" apart, 40 plants.
47. *Anthemis tinctoria*, yellow daisy. 18" apart, 8 plants.
48. Phlox, lavender and pink varieties. 15" apart, 160 plants. Miss Lingard, early white, faint lavender eye, to go near larkspur. L'Evenement, early pink, blooms with larkspur. Selma, salmon pink, red eye. Pink Beauty, cool shell pink. Mme. Paul Dutria, lilac rose, overlaid soft rose. Crapulus, lavender, deep purple eye. Eugene Danzenviller, lilac, white edges.
49. *Gypsophila paniculata*, Infant's breath. Cloudy mass helps fill space left vacant by Oriental poppies. 18" apart, 12 plants.

#### PERENNIALS (Autumn)

50. *Lilium speciosum*, Pink Japanese lilies, August and September. 12" apart, 25 bulbs.
51. *Anemone Japonica*, Japanese anemone. White. 12" apart, 70 plants.
52. *Aster Novae-Angliae racca*. Tall, vivid rose New England aster. 18" apart, 12 plants.
53. *Helenium autumnale* var. *superbum rubrum*, bronze sneezeweed. 18" apart, 6 plants.
54. *Helenium autumnale*, 18" apart, 12 plants.
55. *Aconitum Wilsoni*, monkshood. Tall, intense blue, very late. 12" apart, 25 plants.

#### ROSES—Hybrid Perpetuals, 2'—2½' apart

56. Harrison's Yellow. 8 plants, 2' high.
57. Frau Karl Druschki. The finest white. 4 plants, 2 years old.
58. Moss Blanche Moreau, pure white. 4 plants, 2 years old.
59. Mrs. John L'ing, pink. 4 plants, 2 years old.
60. Ulrich Brunner, red. 4 plants, 2 years old.

#### HYBRID TEAS

61. Gruss an Tepitz, red. 5 plants, 2 years old.
62. Willowmere, very hardy pink. 5 plants, 2 years old.
63. Killarney, pink. 5 plants, 2 years old.
64. Betty, coppery yellow. 5 plants, 2 years old.
65. Polyantha or dwarf roses. 12" apart, 25 plants. (A) White Baby Rambler, 12 plants; (B) Baby Tausend-schon, pink, 4 plants; (C) Cecilia Brunner, pink and white, 4 plants; (D) George Elger, golden yellow.



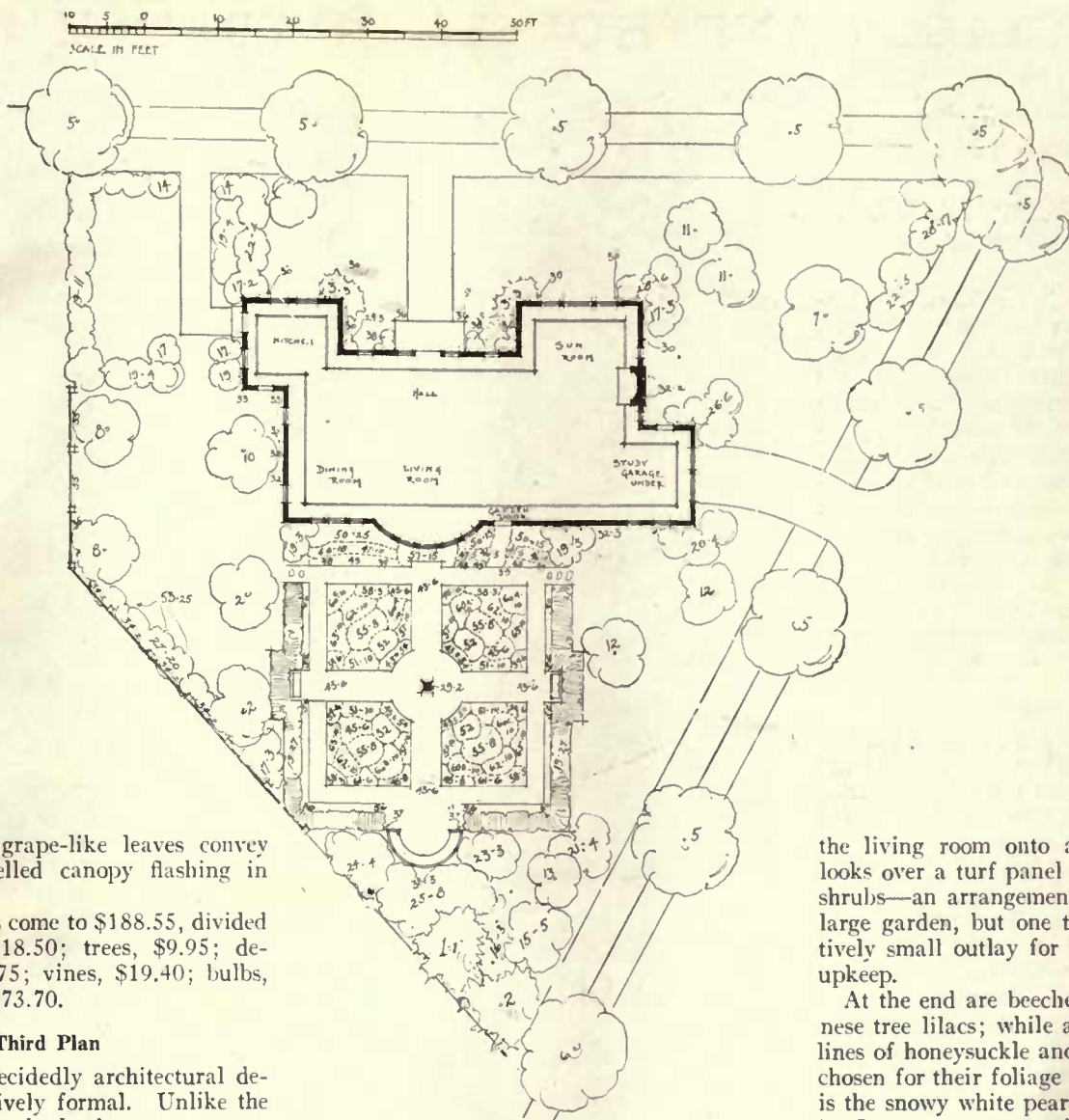
vice walk, and a tall hedge of unclipped privet successfully conceals the drying yard at the side. Back of that is a small secluded lawn where fruit trees flourish. Here is an excellent spot for the red Oriental poppy.

White roses and grapes cover the fence. The high corners of the house next the garage entrance are supported by masses of high bush cranberry and flowering currant; while clinging vines like schizofragma, evonymus and Boston ivy are sparingly used on the house. Over the hooded seat is a turquoise berry, whose glossy fruit of lapis-lazuli and grape-like leaves convey the effect of a jewelled canopy flashing in the sun.

In No. 2 the plants come to \$188.55, divided thus: Evergreens, \$18.50; trees, \$9.95; deciduous shrubs, \$48.75; vines, \$19.40; bulbs, \$18.25; perennials, \$73.70.

### The Third Plan

Plan No. 3 is a decidedly architectural design, yet not oppressively formal. Unlike the first example illustrated, the house was carefully planned in relation to the lot—the object



No. 2 is adaptable to almost any lot or house plan.  
The cost will range between \$137 and \$188

being to secure from the ground the maximum of use and beauty.

Next the sidewalk is a low hedge of barberry. The street trees are elm. Pink hawthorns arch the entrance walk—inexpensively constructed of brick, laid in sand. The low house foundations and front lawn area are planted with snowberries, kerria, *Spiraea Van Houttei*, dwarf Philadelphus and Japanese yew, all of which are small in scale and fine in texture. A few lemon lilies lend a note of color.

The main entrance is at the back, where French doors open from the living room onto a brick terrace. This looks over a turf panel faced with flowers and shrubs—an arrangement having the effect of a large garden, but one that calls for comparatively small outlay for plants, and subsequent upkeep.

At the end are beeches, hemlocks and Japanese tree lilacs; while at the sides are straight lines of honeysuckle and *Spiraea Van Houttei*, chosen for their foliage effect. In spring, there is the snowy white pearl bush and fothergilla; in June, evonymus, with its pink foliage in

(Continued on page 54)

## PLANTING LIST FOR PLAN No. 2

### INDEX

#### EVERGREENS

1. *Taxus canadensis*, American hemlock. 1 plant, 4'-4½' high.
2. *Larix Europaea*, European larch. 1 plant, 5'-6' high.
3. *Pinus montana*, var. *Mughus*, Mugh pine, dwarf. 6 plants, 12"-15" high.
4. *Leucothoe Catesbeii*, lily-of-the-valley shrub. Broad leaved evergreen, small white flowers. 2 plants, 1'-1½' high.

#### DECIDUOUS TREES

5. *Acer saccharum*, sugar maple. Larger than Norway maple. 9 plants, 8'-10' high.
6. *Acer rubrum*, red maple. 1 plant, 6'-8' high.
7. Apple. 1 plant, 5'-6' high. Alternative choice: Northern Spy, red winter variety; Rhode Island Greening, large winter variety; Fameuse or snow apple, handsome red autumn variety.
8. Peach. 2 plants, 4'-5' high. Crawford's Early, yellow freestone, August; Elberta, later yellow.
9. Cherry. 2 plants, 4'-5' high. Black Tartarian ox-heart; Yellow Spanish.
10. Quince, Champion. Large yellow. 1 plant, 4'-5' high.
11. *Cercidiphyllum japonicum*, handsome specimen trees, gray bark, smooth leaves, purplish when young. 2 plants, 4'-6' high.
12. *Malus Jonensis* var. *Bechtelii*, double pink flowering crab, very fragrant. 1 plant, 3'-4' high.
13. *Malus Scheideckeri*, double flowering crab, shapely habit, rose color. 1 plant, 3'-4' high.
14. *Rhamnus cathartica*. 2 plants, 2½'-3½' high.

#### DECIDUOUS SHRUBS

15. *Amelanchier canadensis*, shad bush. Very early white flowers, edible fruit in June eaten by birds. 5 plants, 2'-3' high, 4' apart.
16. *Benzoin aestivale*, spice bush. Very early yellow flowers. 3 plants, 2'-3' high, 4' apart.
17. *Foraythia intermedia*, golden bell. 10 plants, 3'-4' high, 3' apart.
18. *Chionanthus Virginica*, white fringe. Flowers in May, foliage good. 1 plant, 2'-3' high.
19. *Ligustrum Ito*, hardy Japanese privet. Unclipped, 26 plants, 4'-5' high, 3' apart; clipped for hedge, 54 plants, 2'-3' high, 2' apart.
20. *Viburnum opulus*, high bush cranberry. 4 plants, 3'-4' high, 4' apart.
21. *Cydonia japonica*, Japan quince. Select some of the pink hybrids if scarlet is not desired. 4 plants, 2'-3' high, 3' apart.

22. *Spiraea Van Houttei*, Van Houtte's spirea. 9 plants, 2'-3' high, 3' apart.
23. *Evonymus alatus*, cork-barked evonymus. 3 plants, 2'-3' high, 4' apart.
24. *Philadelphus grandiflorus*, the tallest variety of mock orange. 4 plants, 3'-4' high, 4' apart.
25. *Syringa vulgaris*, var. *alba*, common white lilac. Grows taller than the purple. 8 plants, 2'-3' high, 4' apart.
26. *Ribes ureum*, flowering currant. Early, intensely fragrant yellow flowers. 6 plants, 2'-3' high, 3' apart.
27. *Rosa rugosa*, var. *Blanche de Coubert*, double white Japanese rose. 20 plants, 1½'-2' high, 2' apart.
28. *Berberis Thunbergii*, Japanese barberry. Unclipped in masses. 17 plants, 1½'-2' high, 2' apart.

#### VINES

29. *Evonymus radicans*, climbing evergreen evonymus. Clings to brick. 8 plants, 3 years old.
30. *Schisocragma hydrangeoides*, climbing hydrangea. Clings to brick and stone. 6 plants, 2 years old.
31. *Ampelopsis heterophylla*, turquoise vine. Exquisite blue and purple berries, grape-like leaf. 3 plants, 2 years old.
32. *Ampelopsis Velutina*, Boston ivy. 8 plants, 2 years old.
33. *Lonicera Hottiana*, Hall's honeysuckle. 2 plants, 3 years old.
34. Climbing rose, Silver Moon. Large single white. 8 plants, 4" pot.
35. Grape, Moore's Early. Large blue variety. 3 plants, 2 years old, 8' apart.
36. *Wistaria Chinensis*, purple wistaria. 2 plants, 4 years old.
37. *Celastrus scandens*, hammersweet. 2 plants, 2 years old.

#### BULBS (Spring)

38. Crocus Mammoth Golden Yellow. Among evergreens across front of house. 200 bulbs.
39. *Muscari botryoides*, blue grape hyacinth. In flower garden at foot of hedge. 200 bulbs.
40. Narcissus Sir Watkin, large yellow trumpet. 100 bulbs.
41. Early tulips. (A) Duke of Albany, very early pink, 56 bulbs around circle back of arabis and nepeta; (B) Princess Wilhelmina, deeper pink, 50 bulbs around peonies; (C) Goldfinch, pure yellow, 50 bulbs near Japanese iris.
42. Darwin tulips. Selected varieties of lavender, rose and pink. 100 bulbs near outer corners of beds.

#### PERENNIALS (Spring)

43. *Arabis alpina*, white rock cress. 40 plants, 12" apart.
44. *Alchemilla saxatilis*, Golden tuft. Vivid yellow for accents. 8 plants.
45. *Iris pallida*, large porcelain blue iris. 40 plants, 12" apart.
46. *Dicksonia punctiloba*, hay-scented fern. Sun or shade. 18 plants, 12" apart.
47. *Aquilegia hybrids*, hybrid columbines. Pink and cream. 20 plants, 12" apart.
48. *Phlox divaricata*, wild Sweet William. Large, fragrant, lilac-blue. 15 plants, 12" apart.

#### PERENNIALS (Summer)

49. *Heuchera sanguinea*, coral bells. Small red flowers on slender red stems, bloom all summer, leaves evergreen. 15 plants, 12" apart.
50. *Digitaria purpurea*, foxgloves. Mixed carmine pink and white. 55 plants, 12" apart.
51. *Dianthus barbatus*, white Sweet William. Take up after blooming and replace with pink verbenas. 80 plants, 8" apart.
52. *Paeonia*, var. *rosea elegans*, peony. Double rose, creamy center. 4 specimen plants.
53. *Papaver orientale*, red Oriental poppy. 25 plants, 15" apart.
54. *Nepeta Mussini*, mint. Mauve flowers, gray leaves, excellent for edging. 15 plants, 12" apart.
55. *Delphinium hybrids*, larkspur. 32 plants, 18" apart.
56. *Oenothera Missouriensis*, Missouri primrose. Large solitary yellow flowers useful as accents. 6 plants, 12" apart.
57. *Funkia lanceolata*, lavender day lily. Late, blooms in September. 15 plants, 12" apart.
58. *Anthemis tinctoria*, chamomile. Yellow daisy, lasts all summer. 12 plants, 18" apart.
59. *Iris Kaempferi*, Japanese iris. Lavender. 25 plants, 12" apart.
60. *Phlox varieties*. 15" apart. (A) Jeanne d'Arc, late purple white, 40 plants; (B) R. P. Struthers, vivid coral red, 20 plants; (C) F. G. von Lassburg, large white, 10 plants.

#### PERENNIALS (Autumn)

61. *Helianthus autumnalis*, yellow sneezeweed. 12 plants, 12" apart.
62. *Aster Feltham Blue*. Medium height, large masses porcelain blue flowers. 40 plants, 1" apart.
63. Hardy chrysanthemums, aster-flowered variety Etolle d'Or, vivid yellow. 40 plants, 12" apart.



# THE COTTAGES AND HOUSES OF FRENCH CANADA

## *Their Architecture and Native Peculiarities*

RAMSAY TRAQUAIR, A. R. I. S. A.

*Professor of Architecture, McGill University*

SCATTERED through the Island of Montreal from St. Anne to Bout de l'Isle, all down the shores of the St. Lawrence to St. Anne de Beaupré, stand the broad-roofed stone cottages of the Quebec habitants. Clustered in places into little villages, centering in the presbytere and the church with its slender, needle-like spire, scattered along the side of the highway, they mark everywhere the older settlements and have a character of simple, homely comfort which we will seek in vain elsewhere in Canada. These are no temporary shells, thrown up to be abandoned within a few years; they are the ancestral homes of a people deeply attached to their land.

### Colonial Simplicity

The early French settlers of "New France" were a simple folk. Even the wealthiest of them do not seem to have brought much from the motherland, though here and there an old piece of furniture still survives. But only the simplest methods of building were transferred from France to the St. Lawrence. Unlike the settlers of New England, who brought with them from the south of England a tradition of wood framing, lined with clapboarding and roofed with shingles, the Normandy peasants were accustomed to stone houses, with parapetted gables and steep roofs, often spreading at the eaves with a strong bell-cast. There is indeed wood building in the North of France, but so little did it affect the building of Quebec, that when the French settlers did use the abundant logs of Canada they copied the forms of stone building in them and their log houses are architecturally of stone form.

The settlers brought with them no stylistic or ornamental architecture. The date of the early settlements corresponds to the early classic Renaissance of France, but the vernacular was still Gothic. Excepting in the churches there are but few classic moldings, indeed few moldings of any kind. In the houses a simple basis of medieval construction is modified by the needs of the climate, with its alternations of



Edith E. Watson

*A steep roof of 40° and a hipped, central chimney are characteristics found in many farmhouses. This type is from Beaupré, Quebec*



Watson

*The typical cottage of the village is an oblong building of rubble masonry with a steep roof and having a parapetted gable at each end*

winter snow and summer heat.

### Dates of Establishment

Few records are available as to when most of these houses were built. The type seems to have been fully established by the end of the 17th Century, for there are houses of the kind in Montreal of about 1695, and the Chateau de Ramezay, built in 1703, is a fully developed example of the cottage type on a large scale. The tradition seems to have lasted until about 1850 when it was submerged by the wave

of commercial prosperity. We may take it that most of our examples were built towards the second half of the 18th and the beginning of the 19th Centuries.

Early drawings of the City of Quebec show us that the town houses of the mid-18th Century were of two or three stories, with plain square windows, steep roofs and corbelled gables with high parapets separating each from its neighbor. The chimneys were large, often double, and set in the gable walls. The roof is always parallel to the street. Under the French regime the gable end to the street, with its accompanying privacy of side entrance, seems to have been a privilege, and the right "d' avoir pignon sur rue" was allowed only to a few. To this day even the village house stands front to the road.

The French law of inheritance, which required an equal division of all property, had one curious result. It led to the division of



*The larger country houses are in two stories, often with two additional floors in the roof, these rooms being lighted by dormers*





Watson

*The gambrel roof is apparently a later introduction. This type is found at St. Anne de Beaupré*



*The French-Canadian house is set according to compass and not in conformity with the road*



*In the Ottawa valley a type is found in which a narrow gallery with deeply projecting eaves surrounds the house*

the farms into long narrow strips, each with its little frontage to the road and the river. On each of these a house might be built, and so in places the highroad is lined with houses, fairly close together and each with its long strip behind it.

#### The Country Cottage

The typical cottage of the country roads and villages seems to have been developed from the plain, solid houses of the city. It is an oblong building, usually without breaks or projections, with a steep roof and a parapetted gable at each end. The walls are a story and a half high, from 2' to 3' thick, built of good irregular rubble masonry with larger squared stones at the angles only. The masonry is almost smothered in mortar, and the walls are often white-washed.

The door is usually about the center, with the windows more or less symmetrical on each side. These are casements opening inwards in the true French manner, for the English casement, opening out, is not used. The frames are set close to the outer face of the wall and are finished with a wooden surround on the face. This is sometimes quite delicately molded, more often plain, with a flat gabled form at the top. The old windows are divided into small square panes by wooden glazing bars. Leaded glazing must have been used in some of the oldest houses, for the well known drawing of Champlain's "habitation" shows diamond panes in the windows, but the houses, as we have them now, all have wooden window bars.

#### Shutters and Galleries

Large buildings have slatted shutters hinged on the outside and folding back against the walls, where they are held by little "S" catches. If the windows are large, the shutters are in four leaves, so that either the upper or the lower part can be left open for light. Painted the usual green, and folded back on each side of the windows, these shutters give an unmistakably French quality to the building. In the cottages they are usually omitted, and single windows are the rule in their stead.



*Quebec has a good verandah climate. Here is year-round shelter*



*An old town house in Montreal showing the high parapets and double chimneys. Courtesy McGill University*

Very often the main floor is raised some 4' above the ground and entered from a gallery extending along the front of the house. A cellar for food and stores was necessary in the farmhouses and could be obtained in this way, whilst the gallery is sufficiently high to rise above the winter snow level and provide a walk in front of the house when walking elsewhere was difficult.

#### Inside the House

Entering the house we find ourselves at once in the large room, the full width of the house and lighted by windows in both sides. At the end is the great fireplace with its iron crane; the walls are plastered direct on the stone, or, if it is a more elaborate house, they and the ceiling are lined with broad planks whose joints are covered by a neat molded fillet. The stair rises rather irregularly in a corner and climbs up to the single big attic above. A second room, or two rooms separated by a central partition, occupy the other end of the house, but the planning of the cottages is very rudimentary.

The larger houses are often very broad—the Chateau de Ramezay is some 50' from front to back—and in these houses a central longitudinal wall divides the front from the back rooms. There will then be two fireplaces in the gable, which show on the outside in the double chimney with its connecting parapet.

The floors are of heavy squared logs often laid close together and boarded over. An effort towards fireproofing seems to have been made in the Chateau de Ramezay, where the basement is vaulted and the first floor covered with stone paving laid over the wooden beams.

#### Roofs and Eaves

Roofs are steep, 40° or even more, and usually end in a chimneyed gable at each end. Quite a number, however, have hipped roofs with a central chimney. The gambrel roof which is so common in the villages is apparently a later introduction, but some of the old barns have hipped gambrels.

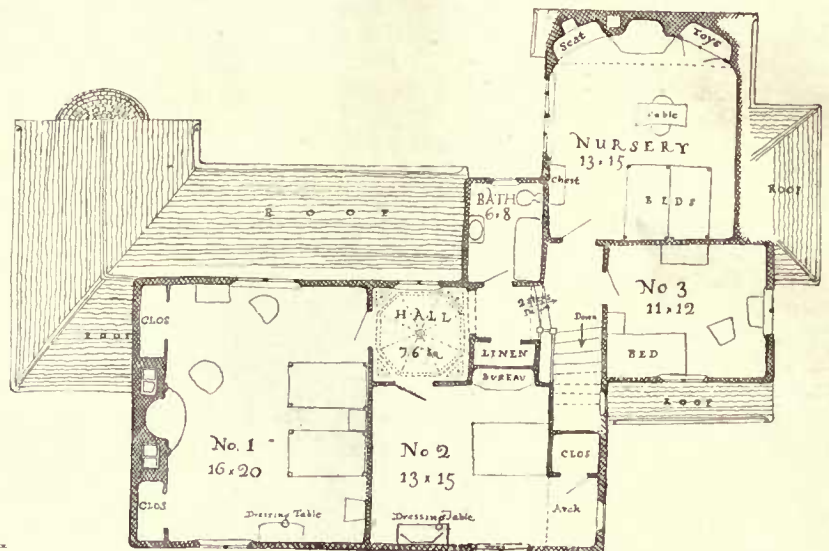
In gabled houses the deep eaves are  
(Continued on page 52)



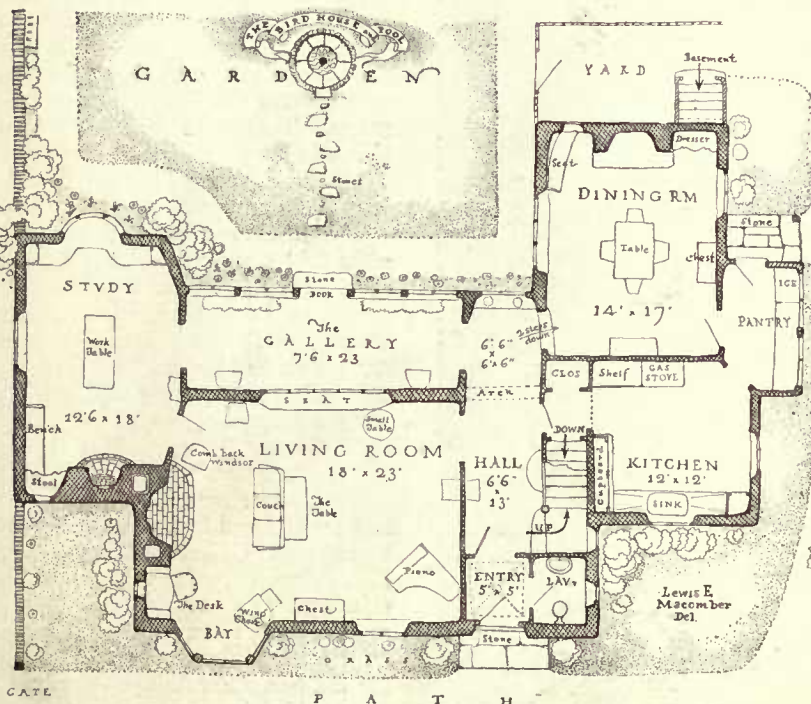


A house for a man with a quaint slant on life—that's what it is. The architecture is hybrid, a mixture of Dutch and Salem Colonial developed in stucco on the first floor, clapboard above and a cut-in red shingled roof. Two big chimney stacks give the ensemble a solid dignity. The overhang of the second story, the windows and the entrances make it an unusual design

Across the front is the living room with an entrance at this corner. Behind that runs a glassed-in gallery facing the garden. A study or library, with a fireplace, occupies an ell. On this side the kitchen, pantry and dining room fill the extension



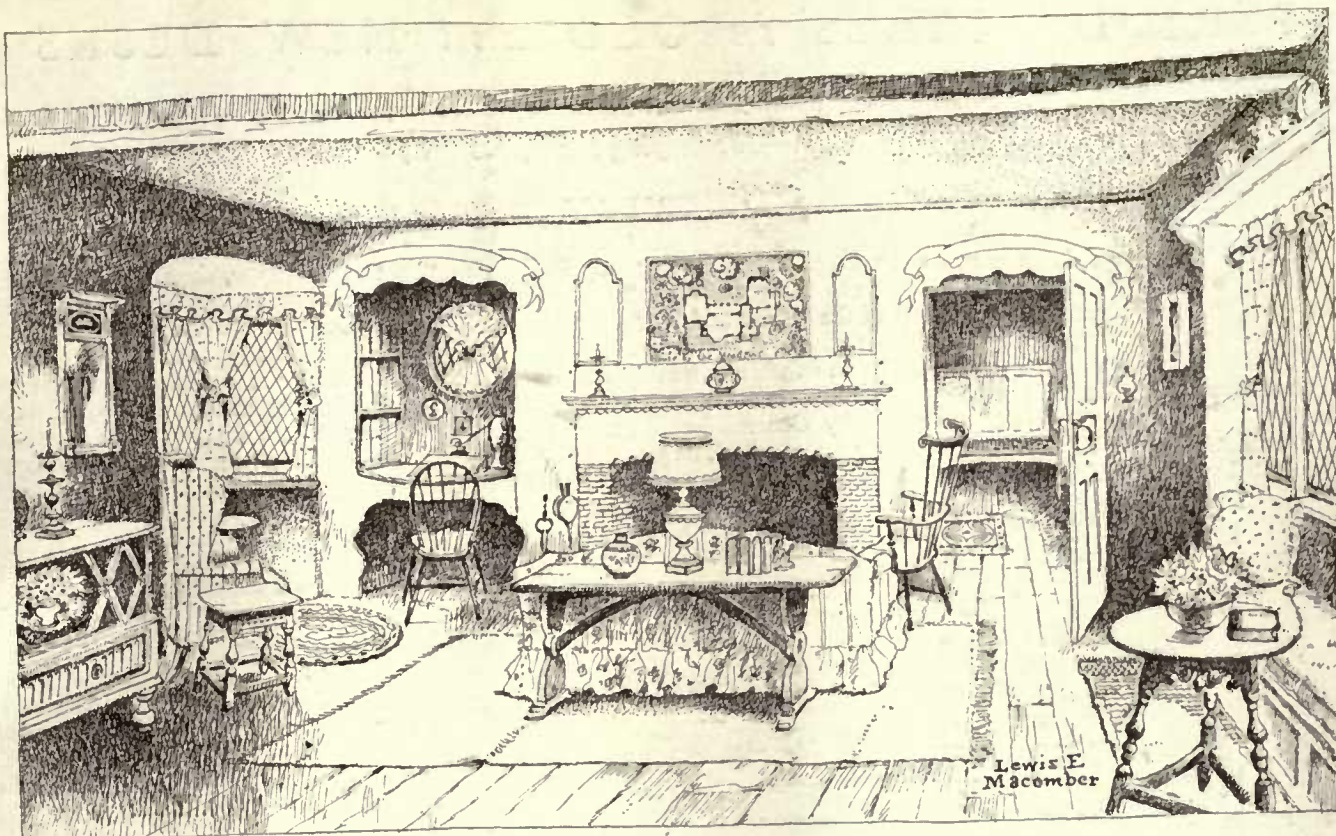
Upstairs we have a master's room with a fireplace, a second chamber and a maid's room in proximity to the nursery. One bath suffices. A quaint little hall with a pointed ceiling connects the rooms. Closet space is ample. All rooms are well lighted and ventilated



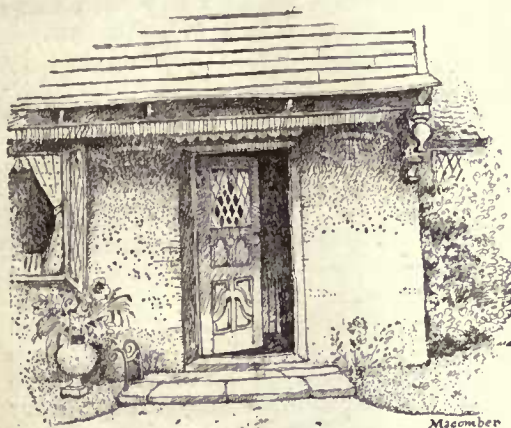
## A HOUSE & GARDEN COUNTRY HOUSE

Designed, Furnished and Pictured by  
LEWIS E. MACOMBER

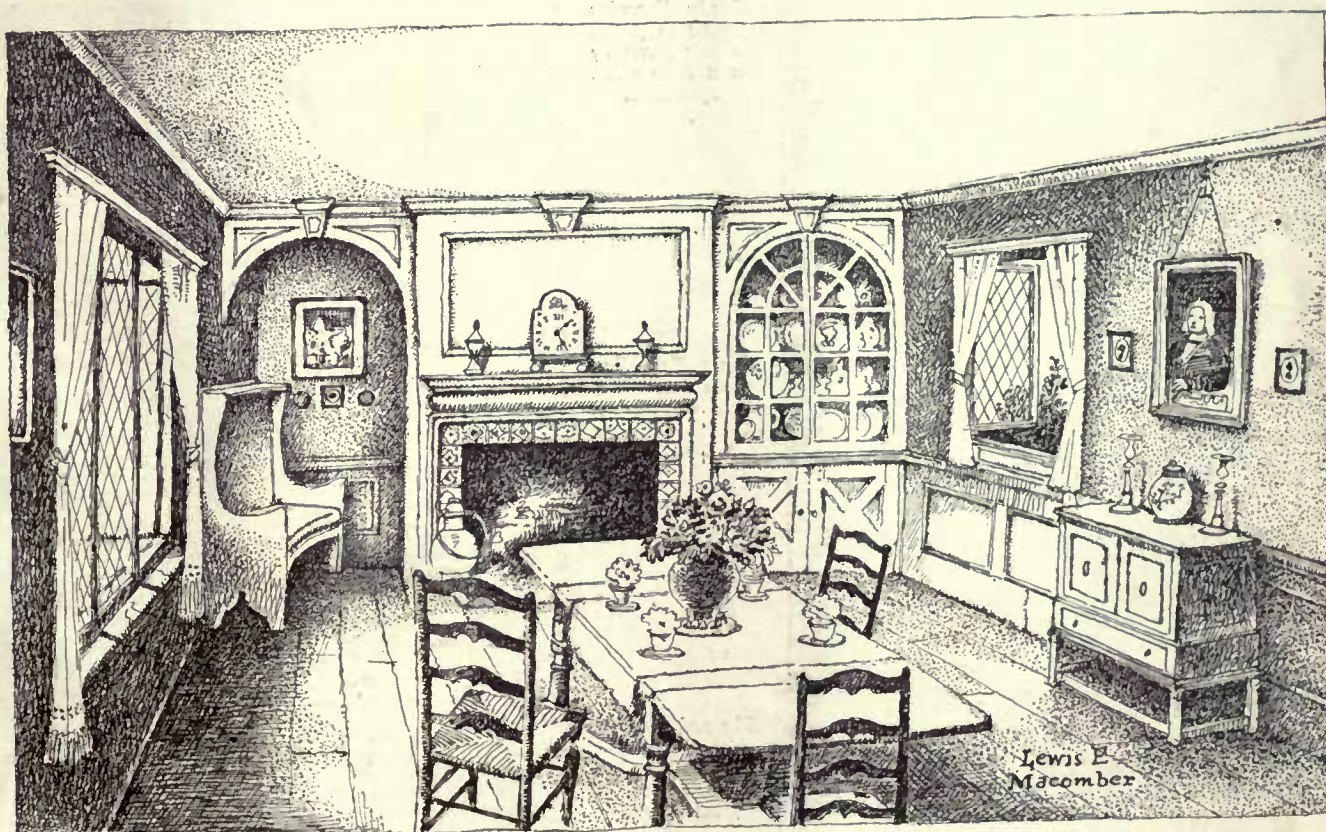




In the living room, balancing the door to the right is a writing corner, lighted by a circular window. The furniture costs as follows: 6' long couch with three loose cushions and covered, \$170; couch table 6' long, 28" wide, 29½" high, in pine or walnut antiqued, \$100; wing chair in bay window, \$45; stool, \$27; chair at desk, \$18; comb back chair by fire, \$45; small circular table, 28" high, \$45; painted pine chest, 40" long, 38" high, 20" deep, \$150



One corner of the dining room is filled with a built-in cabinet, the other side a settle. The woodwork is simple and painted white. Dutch tiles are used around the fire opening. The furniture costs are: Dutch slat-back chairs, walnut or painted, with rush seats, \$40 each; draw-top table, 40" wide, 8' long extended, \$210; English hutch, used for a serving table, 40" long, 41" high, \$100. To left and right are details of the entrance and the bird house





# PERIOD STYLES in OLD and NEW DESKS

*Their Placing and Part in the Composition of the Room—Identifying the Types*

H. H. BRIDGES

AS early as the 16th Century, desks were considered of enough importance to attract the attention of master craftsmen. Their work, in turn, attracted the patronage of royalty, who, realizing the importance of the desk as a work of art, placed them in their most notable rooms.

We have grown to feel the same admiration for this once neglected piece, especially during the last few years, for we realize that it has a distinct rôle to play in the composition of a decorative scheme, where period furniture is used.

When our country was young, few old desks were to be found among the scanty furniture. Our Colonial forebears could not bring over many of their belongings in the diminutive ships. One of the earliest that came to our shores was brought in the Mayflower, owned by no less a personage than John Alden. It was

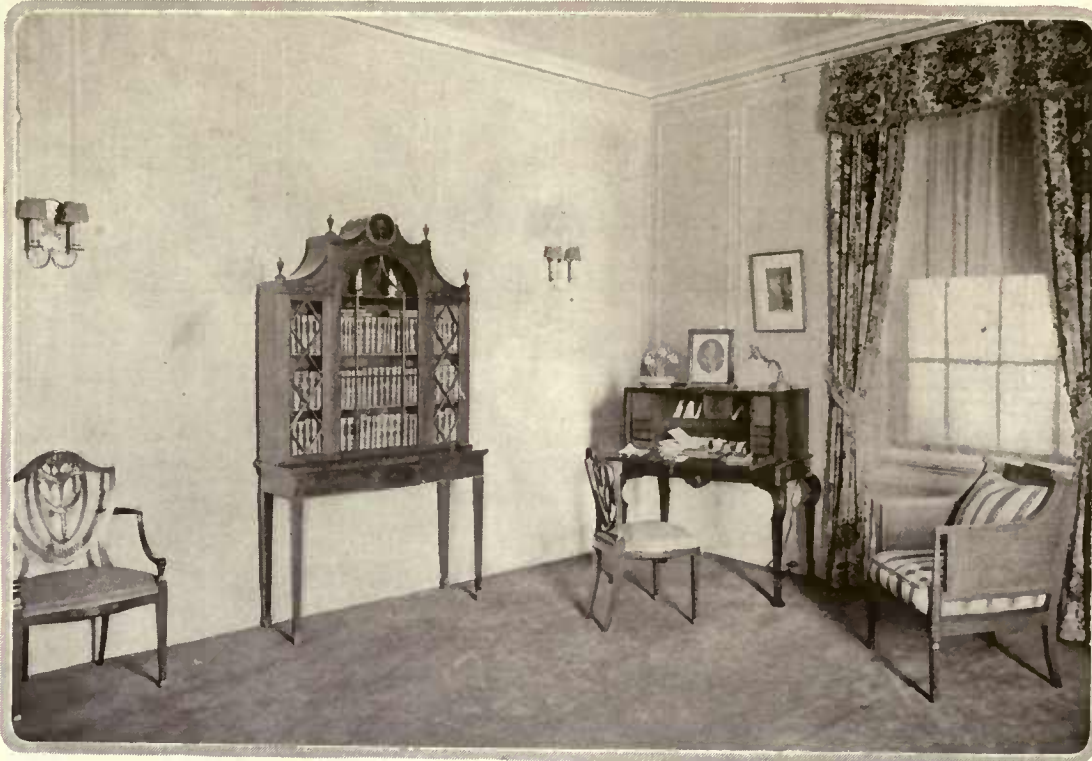
not a large desk, standing only 2½' high and known as a bureau desk. This has never been out of the family and is treasured in the home of one of his descendants, and is in as good condition as when it was first brought here.

Another interesting example is the desk once owned by General Israel Putnam of Revolutionary fame. On it he wrote many of his war letters. It is a fine example of the ball and

claw feet type, showing rising sun ornamentation on the drawers. In the old Stark Mansion at Dunbarton, New Hampshire, is another that was originally owned by Robert Morris, the "financier of the Revolution." It was inherited by the present owner, who is a direct descendant. These are only a few of the desks still to be found in homes over the country, with which history has been intimately connected.

In their construction the best woods only were used—usually mahogany and walnut, although sometimes white wood veneered was chosen. Desks of this period should be used in rooms where the furniture is Colonial in type, as they harmonize with that style.

Should you by chance have inherited an old mahogany desk, remember in determining its make that if it was in your family's possession before the Revolution it was in all probability an imported one, for furniture was not designed to any extent in our



*Early Georgian feeling is found in this secretary in a New York apartment*

*From New England comes this type of early American desk with slant top*

*The red lacquer of this old desk has been repeated in the mirror frame above*







*A Spanish desk of the Baroque period with rich inlay on the doors, a typical example*

*To the right, a rare piece of green Italian lacquer with drawers below and cabinet top*



country until after then. The master craftsmen gave to their own special work distinguishing marks that are helpful for identification. Chippendale leaned to table desks, and secretaries, which have glass doors. Many were exquisite in their workmanship, showing classic hand-carving on the feet and fluted columns. Hepplewhite preferred a heavier style and more severe, while Sheraton created, among other pieces, tambour tables to be used by both ladies and gentlemen. Many of his pieces were finished with plain legs, while others were twisted.

#### Classifying Desks

In classifying these desks they should be divided into three groups: antiques, reproductions and machine-made pieces. The last were never carved and followed such similar subjects that Ruskin, during his day, condemned them as unfit for use in any up-to-date room. For a time they went out of fashion, but today with the introduction of skilled labor, men who have studied the art for years have caught the spirit and with a perfect understanding of the type desired, are producing satisfactory pieces.

We are particularly fortunate in being able to control master craftsmen, who have come from Spain, Italy and even Japan, attracted to our country by our superior work. It is the mobilization of experts, such as these, that has led to such wonderful productions.

William and Mary desks are in favor at the present time. They prove satisfactory on account of their being able to fit into small places. The mahogany desk in Queen Anne's style also is fashionable for it is particularly congenial in a Colonial room.

#### For Men and Women

The man of the house demands for his library something in harmony with his furniture. If it is mahogany of the Colonial type, a Chippendale or Hepplewhite desk is applicable. Elaborately carved woodwork requires a richly carved desk.

The housewife prefers an entirely different kind of desk. It should have plenty of compartments; or if she has much correspondence,

it should be a cabinet top, where she can place her letters. In chambers where old Colonial pieces are used the desks most adaptable are either walnut or mahogany. Yet, even here, discretion must be exercised for it would be unsuitable to place a Chippendale desk in a Hepplewhite setting. Then too, proportion and style demand a placing of desks that is in harmony with the rest of the furniture. In direct contrast, painted pieces demand either a writing table of the same color or possibly an odd piece which makes a pleasing contrast. For this, why not have a built-in desk in one corner of the room, painted white, and decorated with the same design used in the furniture?

#### Italian and Baroque Designs

We revel in the rich colors found in Italian furniture, admiring particularly those pieces that came into vogue during the Renaissance. The finest and most desirable desks came into vogue about the middle of the 16th Century. They embodied cleverness of construction together with good taste in design. Particularly happy was the choice of color. These Venetian workmen were most elaborate producers of furniture, and their type is easily recognizable as they use principally light shades with vivid polychrome decorations. Their favorite tones were light blue, gray, a greenish white, and an effective shade of light yellow.

The same designs were copied later by the Roman cabinet-makers whose work is characterized by the use of heavier colors. Following on their work came the Baroque, a style that reached its apex during the reign of Louis XIV. In both Spanish and Portuguese desks we find this Baroque note. An example of the Spanish Baroque is illustrated on this page. The desk is decorated with the old iron work, so popular with the Spanish craftsmen. The hammered wrought iron designs stand out on a background of dark wood in a decorative manner.

We must not forget the decorative value of lacquer, which because of its color value is often introduced as a single piece in the room.

Oriental lacquer work is ornamented with gold, and mother-of-pearl. Gold ground lacquer is occasionally found in furniture, although black and red are considered most desirable by experts. One of these antiques occupies a wall space in the home of Mr. Henry G. Vaughan, M. F. H., of the Norfolk Hunt, shown at the bottom of page 28. The lacquer here is red, and the same color is repeated in the mirror hanging above.

In addition to these period pieces many enthusiasts are making over old furniture into desks, using the square piano and the spinnet for this purpose. The possibilities in this are limitless and offer a wide field for ingenuity.

This revival of the desk as an essential piece of furniture is due to the fact that we are appreciating the architectural atmosphere of our rooms. We are considering them as complete pictures in which hangings, furniture and wall coverings combine to create a finished ensemble. Into this ensemble comes the desk.

#### The Position of the Desk

Heretofore the antique desk was relegated to a dark corner whereas, granted it has good lines and is in a fitting condition, it should be given a place of honor in the furniture grouping of a room.

The place for the desk is the position that affords light over the left shoulder—granted, of course, that the writing members of the house are right-handed! If possible it should not be in too public a part of the room. A corner is preferable. Although one often sees the desk placed between windows—and there it finds its best position as a piece of furniture—the cross lights are often amazing. But one can always sacrifice a little of her convenience to make the perfect grouping.

When the desk is used as an integral element in the furnishing of a room, it should be combined with accessories to form a group. There should be a floor lamp close at hand or a lamp above it. Pleasing garniture may be placed on top. A picture or decorative mirror may be suspended above.



# ARCHITECTURAL PAINTINGS and ETCHINGS

*As a Decoration for the Wall They Visibly Enlarge the Size of the Room  
and Open Windows on a Wide Range of the World*

PEYTON BOSWELL

THE four walls of a room present one of the most serious problems with which we come in daily contact. To escape the blight of them and the dread of them is worth some thought and consideration on our part.

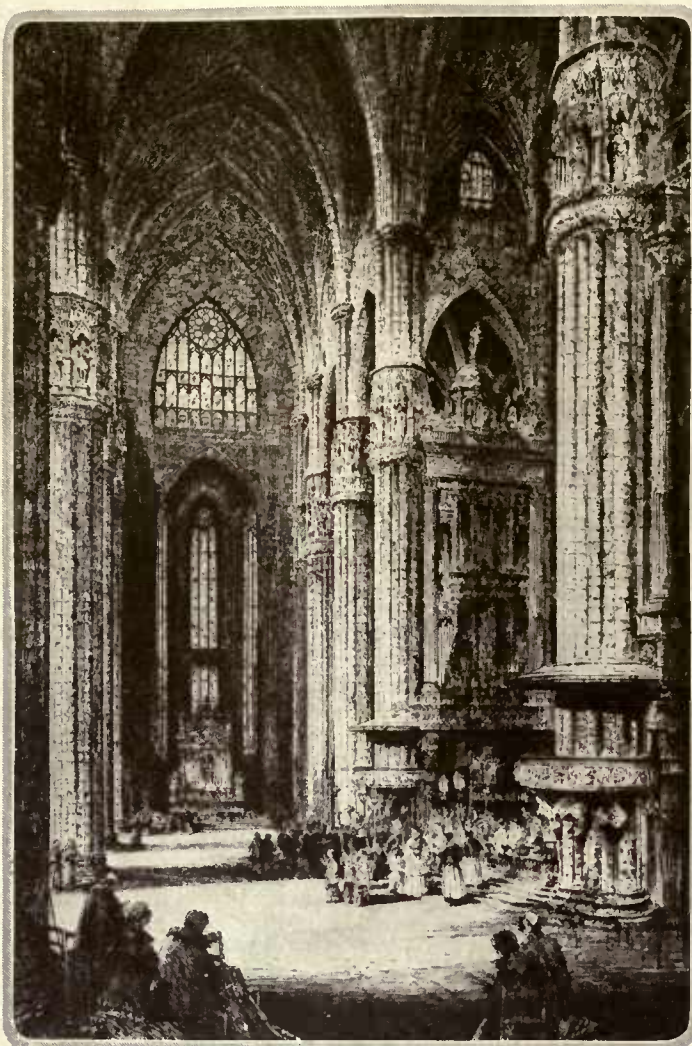
Now, if one of these walls has a window that looks out upon the Roman Forum, with all the grandeur that epitomizes the glory of the ancients; if another has a window through which may be seen the hollow, vine-clad ruins of a medieval castle; if the third wall has two windows, through one of which you see the soul-uplifting spires of a Gothic cathedral and through the other you enter the cathedral itself; and if on the fourth wall is a vista of the pure beauty of a Hindu temple—well, it would seem as though the four dead walls had vanished and left in their stead a gateway to the whole great world.

## The Picture and the Room Size

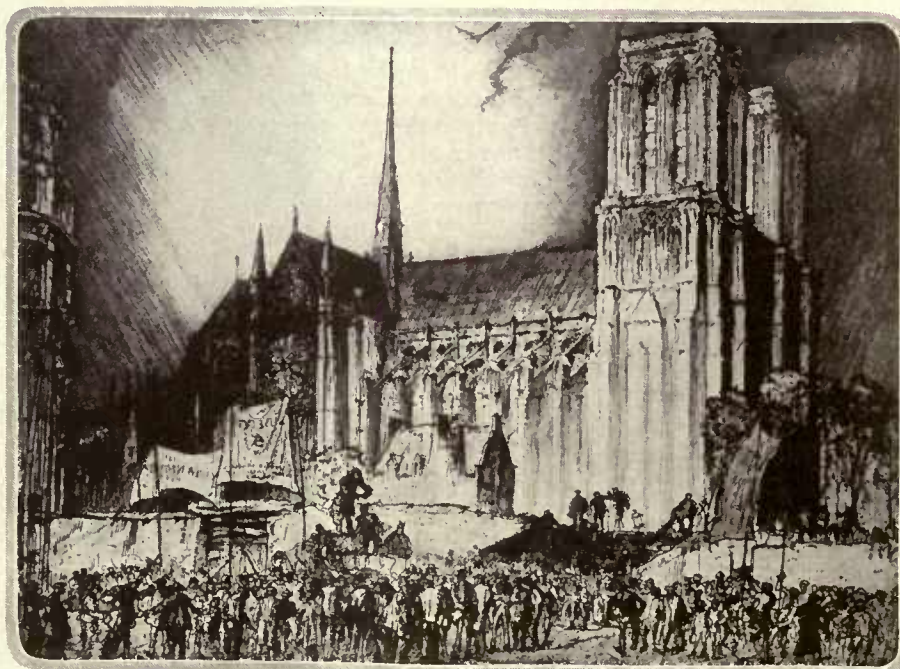
Before the magic gesture of architectural painting and architectural etching, solid walls melt and fade away; or if not exactly that, they become merely confines which pleasantly hold the human soul, if it chooses, while it contemplates all the works of man, be they beautiful or sad, inspiring or pensive.

Of course, almost any kind of pictures may be used to break up the monotony of four dead walls. Subtle landscapes that serve to put the beholder in the same mood that inspired the artist; colorful landscapes that give just the right note to the decorative scheme; old portraits that help to carry out the "period" motif, or bright figure pieces that serve as decorations much as a vase or a plaque or a rare textile would serve.

But all of these leave the room the same size as when they entered it. They make it more livable to the person who lives in it, or they may make it less livable to the person who doesn't have to live in it. But as regards the person who in these modern days does not particularly like thoughtfulness and moods, and who at all times has a wholesome hankering for the wide, wide world—for the great stretches—for foreign sights—all these things do not help much. It takes the architectural painting or the architectural etching to satisfy such as these.



*In his etching of Milan Cathedral, Albany Howarth uses the interior details to make a decorative picture. Schwartz*



*As a contrast to the interior cathedral view above we have this exterior of Notre Dame by Frank Brangwyn. Courtesy of the Knoedler Galleries*

The architectural theme in painting and etching has come surprisingly to the front in the last few years. This is manifested in two ways—first, the eagerness with which old paintings with architectural subjects have been sought by collectors and home makers, and, by the same token, by the art dealers; and, second, the extraordinary interest that has been manifested by etchers in similar subjects. Plate after plate has been turned out by such artists as Haig, Brangwyn and Fitton, all finding eager buyers, until the modern school of architectural etching has assumed a place of great importance in the art world and in our homes.

The reasons for this popularity of architectural painting and architectural etching probably come under three heads which may be set down as follows:

First, the psychological reason before mentioned. The wholesome outdoor instinct that has come into modern life appreciates the sense of bigness which these works impart to a home—the opening up of vistas into the outer world.

Second, the desire of the home builder under the cramped conditions of city life to make the best of the small space available in apartments, and make it seem as large as possible. The right use of architectural works will sometimes make a room seem twice as big as it really is.

Third, the appropriateness of the architectural work as a decoration in the "period room."

It is surprising how "large" an effect can be obtained with an architectural etching in a city apartment—and by apartment is meant the modest living quarters of the ordinary man. A bright corner, by means of a sunshiny print, can be made twice as big. Even a hallway can be stretched out and widened in a surprising way by a well chosen etching.

## Classifying the Etchings

These etchings fall under three main heads:

First, there is the etching of some historical building. It may be Windsor Castle, it may be Notre Dame, it may be the ruins of the Coliseum, or of some old feudal castle in England or Scotland; and the interest in it may be one of beauty or one of sentiment.



Then, there are the quaint glimpses of old world towns and cities, which often have a romantic charm as well as beauty.

Lastly, come the etchings of interiors, when the artist's sole aim is to reproduce the masterpieces of architectural beauty which men of other ages have left in the great cathedrals and noble public structures of Europe. Such etchings have all the art value of objects of virtue, as presenting beauty for its own sake.

#### Their Use in Decoration

The development of the "period room" in America in the last ten or a dozen years has been the cause of the bringing to this country of some of the finest works of the architectural painters of the past. Formerly the art of Guardi and Canaletto, of the Italian school, and of such men as Hubert Robert, of the French school, was almost unknown in this country. Now when examples by them are placed on exhibition they cause as much interest as a Reynold portrait or a Ruysdael landscape.

For instance, what could be more appropriate in an Italian room than one of Canaletto's visions of Venice, with its canals, its great landing ways, its bridges, its gondolas, its brightly clad 18th Century figures? Or, again, one of Guardi's beautiful, if melancholy, impressions of the Dalmatian coast, with the remains of some old castle dating back to the days of Italian feudal ascendancy, now indicated merely by solitary arches, silhouetted against the blue sky, and by fallen columns which serve as the seats for red and blue clad herdsmen, whose flocks graze round? Such a scene is so Italian that it serves to explain even Italy's stand on the Adriatic question at the Peace Conference!

Or in a French period room, what could be more appropriate than one of Hubert Robert's imaginative pieces—ruins again—interpreted with all the splendid color and all the Gallic



*The work of Francesco Guardi, whose value is just being appreciated in this country, is eminently fitted for the domestic wall. Contrast this with Canaletto's bridge. Kleinberger Galleries*



*Hubert Robert's "Roman Villa" creates a mood in the beholder. Courtesy Gimpel & Wildenstein*



*Guardi depended on the architecture for his decorative effects, and Canaletto on the fine Venetian sky. Kleinberger*



*The decorative use of ruins, which have the elements of both dignity and romance, is evidenced in this painting of the Roman Forum by Pierre Antoine Demachy. Ehrlich Galleries*

love for classic beauty that belonged to his age? A portrait by Largilliere of a beauty of the court of Louis XV, or of the "conversations" of Watteau or Lancret might furnish as much atmosphere for a period room, but surely not more.

Architecture owes its place in painting and etching to a quality which may best be described by the word "personality." A landscape, or a marine, may be a thing of beauty or a dramatic composition, capable of inspiring a "mood" in the beholder or of stirring feelings that will be cherished as priceless. All of this is true of architectural painting and etching, and in addition there is the poignant something which comes from "personality."

#### Personality in These Pictures

The Cathedral of Notre Dame in Paris has a personality expressive of the finest feelings of Gothic art; it personifies the humanity and the religious piety of the Middle Ages. It is this spirituality that has made it a favorite subject with etchers.

*(Continued on page 60)*





*A quaint old block paper in Queen Anne design, frilly dotted swiss curtains and dressing table hung with the same dainty fabric combine with the simple Colonial furniture to make a room cool and attractive*

## COLOR SCHEMES FOR SIMPLE BEDROOMS

*A Variety of Combinations for Furniture and Hangings That Will Suit  
the Purse of the Youngest Householder*

NANCY ASHTON

WHEN the question of furnishing the small house is considered, it is imperative to give particular attention to the furnishing and the decorating of the bedroom, which should be made as comfortable and inviting as possible, despite the necessity for economy.

The question of scale is an important one, and whereas the old Colonial furniture, though lovely in itself is frequently too heavy and cumbersome for the small house, graceful and appropriate reproductions may be found, which will carry out the spirit of the Colonial and yet fit into our modern existences. With this furniture, a variety of fascinating color schemes may be devised, either with wall paper and a plain fabric, or painted walls and chintz.

For a simple, inexpensive bedroom, well-made mahogany furniture, Colonial in design, is appropriate and effective. Four posters with posts so low as not to require a canopy are reasonably priced at \$26.50 each. For these, mattresses and springs of very good quality should be procured, as the cheap sort are a very poor investment. A very good hair mattress may be procured at \$37.00 and a very good box spring at \$26.50.

### The Chifforobe and Dressing Table

Among the most useful pieces of modern furniture, rivalling the high-boy in capacity, if not in line, is what is known as a chifforobe. This is about the height of a Colonial chest of drawers, and consists of two roomy drawers,

with an upper cabinet of four trays. Excellent value of dull mahogany is the one chosen at \$79.00.

On it stands a small toilet mirror, like the old Colonial designs, which is priced at only \$17.50.

Instead of a mahogany dressing table, a simple one hung with dotted swiss and lined with the color which is to predominate in the room, will be found attractive and dainty, thus giving a little more variety.

This, of course, may be a homemade affair, a simple kitchen table serving successfully for that purpose, or it may be procured completely draped at \$35.00.

Above it a graceful Queen Anne mahogany mirror is useful and appropriate, priced at \$29.00.

One comfortable arm chair is essential, although, of course, a chaise longue is even more luxurious. A very comfortable chair may be had covered in a plain sateen, the chair priced at \$57.00, and the sateen at \$1.05 a yard. Then a small rush seated stool to be used in front of the dressing table, a rush seated side chair and a small night table will be sufficient to make the room adequately furnished and entirely livable.

With all this undecorated, almost severe mahogany furniture, it might be well to depart from the always restful, plain, painted, or paneled walls, and use a Queen Anne block paper of quaint and captivating design. This

comes in several color combinations. One of the most attractive, in which the design is the least obtrusive, is a delicate combination of soft grays and pale yellow, with the faintest touch of pale blue on a white ground—cool and restful to a degree.

### As to Swiss Curtains

With this, swiss curtains, with a yellow dot and a plain yellow sateen for bed and chair covering with the dressing table in the swiss, would be an effective combination. The lamps could be blue painted tin with pale yellow painted shades with a blue edge. A gray wool carpet would keep the whole room in a soft delicate color harmony.

For anyone with more love of color, the same wall paper comes in a design of mauves, blues and crushed raspberry on a linen colored ground. Used with this, the swiss curtains should have a white dot, with possibly a tiny edging of crushed raspberry, either fringe or binding, and that same vivid color in sateen could be used for the bed covers and the chair.

Dotted swiss, such as this, with a white dot, may be procured 72" wide at \$2.30 a yard, or 36" wide at \$1.15 a yard.

The swiss with a colored dot, either blue, rose, yellow or mauve comes 31" wide at \$1.95 a yard.

Sateen is really a very serviceable and useful material and comes in a variety of attractive shades.





A plain sateen is used for the bed covering and on the one upholstered chair. The wool rug is also without design, thus confining all the decoration to the walls

An interesting room was evolved from the use of jade green sateen for hangings and a smart dark blue chintz with touches of rose and mauve in the design, for the furniture, some of which was painted the delicate jade green with a line of dark blue as the decoration. The wall paper was a delicate gray and the carpet a deeper shade of the same color. One or two of the smaller pieces of furniture were in walnut and the dressing table hung with the jade green sateen was smart with dark blue glass bottles.

A very tiny room was fascinating in a combination of oyster white, blue and salmon color. It was the furniture that was oyster white, with a nosegay of blue and salmon colored flowers, the curtains salmon colored silk, ruffled and tied back, and there were two or three bright blue tables, whereas the dressing table in its stiff white muslin skirts edged in blue looked like a crinoline.

A Toile de Jouy, 18th Century in design, in several tones of rose on a cream colored ground, was used as a wall covering in a very feminine room.

All the furniture was Louis XVI. in tones of cream, and the small comfortable slipper chair was upholstered in the deepest tone of rose taffeta. The woodwork was also cream, and at the windows hung white thin muslin curtains edged with a narrow lace. Two straight emerald green vases stood on the little mantel, filled with old fashioned nosegays of roses.

#### A Water Lily Room

The soft delicate colorings of a water lily were the inspiration for one particularly cool and restful room. The walls were painted that warm yellow which is at the heart of the flower, and at the windows hung silk gauze curtains of a delightfully soft green tone.



Most of the furniture was painted a mellow cream, with a delicate tracery of water lilies. On the chaise longue, a watery blue sateen was the background for a mass of small taffeta cushions covered in the varying delicate tones of rose, blue, green and yellow, which make water lilies so alluring.

A rug in soft watery blue was used. The dressing table was smart in crisp yellow organdie.

Another color combination which is most attractive is the old-fashioned tea rose yellow and delicate heliotrope. With such a plan the furniture might be painted a delicate heliotrope with a line of gray and a very fine line of yellow.

The chaise longue and little slipper chair could be covered in a yellow and mauve chintz and at the windows a tea rose yellow cotton crepe would be effective.

A gray green rug could be used in this room

The Queen Anne block paper comes on linen ground with mauve, blue and rose in the design, or in a delicate combination of gray, pale yellow and blue. \$.75 a roll

and the walls might be painted a delicate mignonette green.

One or two spots of deeper mauve in the way of cushions and toilet articles would be effective, and the dressing table could be hung in the chintz.

Among the new linens there is a particularly luscious shade of watermelon pink, which would be sufficient to form the nucleus of a pleasing color combination. It comes 36" wide at \$1.75 a yard, and could be used as window curtains bound with a blue linen, and also to cover either arm chair or chaise longue. In combination with it, a strong blue swiss dotted with white would be most attractive, for the dressing table. This comes 31" wide at \$2.25 a yard. White ruffled muslin bed covers could be used with this plan, lined with a pink sateen. Mahogany furniture would be appropriate, with the walls panelled in ivory color and a line of strong blue in the molding.

#### The Question of Costs

The following is a complete list of the furniture mentioned in the article and pictured in the two views above:

2 Mahogany four posters, 3 feet, 3 inches outside width @ \$26.50 each.....	\$53.00
2 Special black hair mattresses @ \$37.00 each.....	74.00
2 Box springs @ \$26.50 each.....	53.00
1 Chiffonade, 36 inches wide.....	79.00
1 Toilet mirror.....	17.50
1 Rush seat stool.....	12.00
1 Night table.....	16.00
1 Chair.....	57.00
2 1/4 yards 50 inch material @ \$1.05 a yard.....	2.37
1 Queen Anne mahogany mirror.....	29.00
1 Dressing table hung with dotted swiss.....	35.00
1 9 x 12 wool rug, reversible and seamless.....	60.00
2 Pairs dotted swiss curtains @ \$16.00 a pair.....	32.00
2 Sateen bed covers @ \$24.00.....	48.00
1 Rush seated side chair @ \$18.00.....	18.00
2 Painted tin lamps with parchment paper shades to match @ \$22.50.....	45.00



# THE EMBARGO ON YOUR FLOWER GARDEN

*A Short Analysis of Quarantine No. 37, Effective June 1, 1919, and Which Excludes Many Shrubs, Trees and Flowers Formerly Imported to the United States From Other Countries*

F. F. ROCKWELL

**N**OTHING in the horticultural world, amateur, professional or trade, in many years has created the amount of dissension that has been caused by the famous—or infamous, according to the point of view!—Quarantine Ruling No. 37, whereby the importation of foreign plants is greatly curtailed.

Its advocates claim that it will protect American horticulture and agriculture to the extent of millions of dollars annually. That it will stimulate the production, not only of more and better stock in America, but will help to popularize the many good things we now have that are not widely known, and will increase the production of new things for the future, thus greatly benefitting American gardening in general.

Its antagonists complain that the argument of "protection" in connection with the quarantine is mere camouflage—that its real purpose is to erect an economic barrier like a high tariff wall for the benefit of certain interests in this country; that many of the best things which American gardeners have been using will be lost to American gardens because they cannot be grown here at all, or not grown cheaply enough to make them commercially possible, and that American gardens will be isolated from the rest of the world, losing seriously as the result of this autocratic plant exclusion which is not really necessary, or effective as protection against insects and disease. On both sides there are many serious and sincere partisans.

What is the answer?

Of course, time alone will tell. But in spite of a great deal of agitation to have the ruling repealed or amended, it is going into effect the day this is written.

**W**HAT is "Quarantine No. 37"?

This quarantine is a "blanket" quarantine becoming effective June 1st as the result of a ruling passed by the Federal Horticultural Board, a body appointed by the Secretary of Agriculture under the Plant Quarantine Act passed August 20th, 1912, and amended March 4th, 1913, and March 4th, 1917. This act reads in part: "Sec. 7. That whenever, in order to prevent the introduction into the United States of any tree, plant or fruit disease or of any injurious insect, new to or not theretofore widely prevalent or distributed within and throughout the United States, the Secretary of Agriculture shall determine that it is necessary to forbid the importation into the United States of any class of nursery stock or of any other class of plants, fruits, vegetables, roots, bulbs, seeds or other plant products from a country or locality where such disease or insect infestation exists, he shall promulgate such determination, specifying the country and locality and the class of nursery stock or other class of plants, fruits, vegetables, roots, bulbs, seeds, or other plant products, which in his opinion, should be excluded. Following the promulgation of such determination by the Secretary of Agriculture, and until the withdrawal of the said promulgation by him, the importation of the class of nursery stock or of other class of plants, fruits, vegetables, roots, bulbs, seeds,

or of other plant products, specified in the said promulgation from the country and locality therein named, regardless of the use for which the same is intended, is hereby prohibited; and until the withdrawal of the said promulgation by the Secretary of Agriculture."

It prohibits the importation of nursery stock and other plants and seeds from all foreign countries and localities, on account of certain injurious insects and fungous diseases, except as provided in the regulations. The entry of the following plants for propagation is permitted under restriction: lily bulbs, lily-of-the-valley, narcissus, hyacinths, tulips, and crocus stocks, cuttings, scions, and buds of fruits; rose stocks, including manetti, brier rose and *Rosa rugosa*.

Amendment No. 2 to this much mooted Quarantine No. 37 makes it possible to obtain special permit for importation in limited quantities, also limited stock under safeguard to be prescribed in special permit obtainable on application to the Secretary of Agriculture "for the purpose of keeping the country supplied with new varieties and necessary propagating stock."

Belief as to just what can or cannot be done under the various amendments, rules and regulations in connection with Quarantine No. 37 varies greatly. The discussion at several garden club meetings which I have recently attended, showed that an understanding of the rulings was anything but clear.

"Why should we make plans? We won't be able to have any garden next year," complained one speaker in literal seriousness. And at another meeting I heard a garden enthusiast remark, "Gardening will be so delightful when we don't have to bother with horrid sprays any more after all these detestable foreign insects and diseases have been shut out."

**T**HE most recent available interpretation as to just what really will be shut out is from W. F. Wery, L.L.D., Secretary of the Holland Plant Exporters' Association. His list follows:

Azaleas, Japanese varieties, *mollis*, Ghent, *rustica* and *orientalis*; Boxwood; berried plants for Christmas trade; Clematis and other climbing plants as *Actinidia*, *Akebia*, *Ampelopsis*, *Aristolochia*, *Bignonia*, *Hedera*, *Lonicera*, *Lycium*, *Periploca*, *Polygonum* and wistaria; Conifers in varieties as *Abies*, *Cedrus*, *Chamaecyparis*, *Cryptomeria*, *Juniperus*, *Libocedrus*, *Picea*, *Pseudolarix*, *Pseudotsuga*, *Retinispora*, *Sciadopitys*, *Taxus*, *Thuya* and *Tsuga*; Die-lytra; Evergreens, broad-leaved, Andromeda, *Aucuba*, *Berberis*, Cotoneaster, *Erica*, *Evonymus*, *Genista*, *Ilex*, *Kalmia*, *Ligustrum*, *Mahonia*, *Prunus*, *Vaccinium* and *Veronica*; Funkias; *Hydrangea paniculata grandiflora*; Japan maples; lilacs, pot-grown for forcing; Lilium; Lily-of-the-valley; Peonies; Magnolias; Ornamental deciduous shrubs, *Acer*, *Althea*, *Amygdalus*, *Berberis*, *Calycanthus*, *Ceanothus*, *Cercis*; Ornamental deciduous trees, *Acer*, *Esculus*, *Betula*, *Carpinus*, *Castanea*, *Cerastus*, *Cercidiphyllum*, *Crataegus*, *Fagus*, *Ginkgo*, *Juglans*, *Liquidambar*, *Lirio-*

*dendron*, *Mallus*, *Pavia*, *Populus*, *Prunus*, *Quercus*, *Salix*, *Sphora*, *Sorbus*, *Taxodium*, *Tilia*, *Ulmus*; Ornamental broad-leaved evergreens, *Aucuba*, *Laurus*; Ornamental conifers; Phlox; Pot-grown plants for forcing, as *Acer negundo*, *Amygdalus*, *Cerasus* in double flowering and Japanese varieties, *Crataegus*, *Cydonia*, *Cytissus*, *Deutzia gracilis* and *Lemoinei*, *Forsythia*, *Hydrangeas Hortensis paniculata* and *grandiflora*, *Malus* in varieties, *Philadelphus Lemoinei*, *Prunus triloba*, *Viburnum*, *Weigela* and wistaria; Rhododendrons; Rhododendrons for forcing; Roses; Roses, named dormant; Spirea (Astilbe).

**H**OW many of these things can we grow in America?

Many advocates of the quarantine claim that there is practically nothing which we cannot produce here; that the only reason we have not produced before, instead of importing, is because of the cheap labor abroad. The point has been made that if we stop importing foreign nursery stock we will begin importing foreign nurserymen; that they will come over here and start nurseries, and we will still have foreign competition. The answer is that we can compete successfully with the foreigners if they have to produce stock under the same conditions, so far as labor and materials are concerned, as we do. They maintain that our slogan should be "American grown stock for Americans."

On the other hand, antagonists of the quarantine claim that we lack the years of careful training required to produce the things which have been grown abroad; that many things cannot be grown here at all, because of climatic and soil conditions; and that even the things which can be grown will cost so much to produce that the price to the consumer will be prohibitive. Further, that American capital is too impatient for results to grow the kind of things that have been grown abroad. Much stock being grown there is six or even ten years old before it is sold.

Now it is generally admitted, even by those who have tried it, that we have not succeeded in growing many things here of the same quality as can be imported from the other side, regardless of price. This is claimed to be true, for instance, of such things as apple stock—that is, the whips upon which the varieties grown in this country are budded. Norway maples grown on the other side have clean, straight stems, while those produced here are crooked and inferior.

How far these facts are due to soil and climatic conditions and how far to methods of culture which could be introduced here is a moot question which time alone will be able to answer definitely.

**W**HATEVER either the extreme advocates or adversaries of the present quarantine may claim, the following facts seem to be evident: Even if some of the things which we have had in our gardens heretofore will be practically lost as a result of the quarantine, there will still be plenty of planting material.

(Continued on page 60)





## A LITTLE PORTFOLIO of GOOD INTERIORS

There are many small houses, especially of the half timber cottage type, in which the architecture comes through the walls and creates interiors of unusual interest. A practical suggestion can be found in this bedroom of an English cottage. The timbers of the roof and the high dormers give the room an unwonted skyline. The

jog in the wall where the chimney spreads out and the big stone mantel of the fireplace create an atmosphere that at once calls for simple cottage furniture with gay chintz covers and curtains, and informal treatment throughout. It is an ideal type of bedroom for a small country house. A. N. Crenpice was the architect



The living room that is directly on the front door, as often happens in the small house, can be made informal by a judicious combination of modern cottage furniture and antique reproduction, the two giving respectively the informality of a living room and the desired formality of a reception room



The ideal small house is one in which each room is a little gem of furnishing and wall finish. This dining room, for example, has a good paneled background painted green, with a simple fireplace and leaded casement windows. Flowered linen has been used for curtaining. The furniture is Hep-plewhite





*If one's purse cannot afford to have all the downstairs rooms paneled in either wood or molding, then choose the living room. It demands a dignity of treatment that will be more and more appreciated as the furnishing of the room is completed by the addition of well selected pieces. Harry Redfern, architect*



*The draped wall affords an unusual treatment for the small house living room. Its cost will depend upon the fabric used. Linen and hand-woven fabrics furnish the best choice. The color contrast of folds and the soft effect of the drapery give a soothing effect to the room. The color scheme is gold and blue. Herter Looms, decorators*



# REVIVING *the* DECORATIVE PANEL

*How Pictorial Papers and Rich Fabrics Can Be Used to Set in Walls for Their Enrichment*

M. H. NORTHEND

AS a background for furniture, very picturesque effects can be obtained by using inserted panels, which break the long wall space architecturally, and relieve the monotony of painted or papered walls.

This scheme, quite popular today in pretentious houses, is nothing more than the revival of a custom originated centuries ago in China. Chinese picture panels were imported by Dutch missionaries about the middle of the 16th Century. These were striking in effect, exotic in character and piquant, intermingling quality and individuality. A few architects of that day said they were an ugly fad, which would undermine the chaste principles of classic art. One, Isaac Ware, became so inflamed by their use that he published a book on classic architecture in 1776, in which he bemoaned the introduction of these panels which would eventually take the place of sculpture and corrupt art.

The panels, themselves, were the same as were used in the Chinese houses, and hung as a picture on the wall—fastened to a small rod top and bottom, similar to a parchment scroll. There is no record of the Chinese having pasted them to the walls.

## Dutch and French Panels

The Europeans, enamoured with this novelty, said that if tapestries, fabrics and leathers were adaptable for panel use, why not this paper?

Though the Chinese were the first to originate this idea, soon afterward they were made in Holland, and we find interesting Dutch wall panels in a few old houses, that are being reproduced for our modern requirements. These represent quaint Holland scenery, and are direct antecedents of the scenic wall paper which has become so popular today.

During the reign of Louis XVth beautiful effects were worked out in wall panels. The religious ladies of St. Cyr became interested in this work, and have left us charming souvenirs of their artistic skill. Louis XVI backgrounds have also come into favor in our 20th Century homes. While this period had little influence on exterior architecture, it left its mark on interior decoration. It was during his reign that wall treatment came to be of paramount importance. Paneling was widely used, natural wood, generally of oak or light colored walnut being paneled, and on these were painted landscapes.

This paneling can readily be reproduced; a few of the originals are still in existence. It is large, vertically oblong, the width varying ac-



*A rose and white chintz, copy of an old French painting, is in the cardroom of the Boston house of S. Eliot Guild, Esq.*



*In the Jeremiah Lee mansion at Marblehead, Mass., is found this example of Colonial imported paper panel*

cording to the proportions of the room; some are narrow, others fairly wide. They are let into the wall space in a symmetrical manner, the boundary molding often being enriched with carved and applied motifs. The color schemes included green, yellow and buff. The woodwork of the room was utilized for the framework; sometimes it was gilded. Watteau and Fragonard painted a great variety of pastoral scenes and graceful arabesque compositions for these panels. Occasionally these inserted panels were adorned with characteristic motifs, as we find floral wreaths, knotted ribbons, and other decorative effects used. They were either applied directly to the wood, or worked out on canvas and inserted flat into the wood panel. Silks, velvets and brocades were often employed for panel filling, as were also painted linens and chintz. The method of using these was practically the same, the fabric being stretched on the flat of the panel.

## Using Fabrics and Paper

Today we are introducing this same idea into our houses, using paintings, fabrics, and paper as inserted panels. In the old Colonial house the Chinese custom was followed—pictorial wall paper was inserted in panels. An example of this can be found in the Jeremiah Lee Mansion at Marblehead, Mass., built in 1768. The paper was made in London. Its backgrounds are in gray, and the scene is a Roman ruin with heraldic devices and armorial effects surrounding the panels.

For the modern decorative panel we can use verdure patterns, old time chintzes, and reproductions of interesting tapestries and fabrics, such as the exquisite Toile de Jouy design, in which birds and flowers are used as motifs. The last are rendered in a manner characteristic of the old Chinese hand-painted decorations. Some interesting specimens represent the frivolous peasant art influence, and we come across designs charged with a barbaric Orientalism as revealed in a Japanese manner in the old Parisian drawings. The most interesting are the French, with their classic interpretations produced on light backgrounds.

As we turn back to these delightful old-time features, it is quite essential that we take into consideration, not only the wall spaces they are to occupy, in our modern day homes, but the other furnishings of the room—for these panels form a part of the wall treatment. They serve as a background for the furni-



ture, and their selection depends to a great extent upon the style of the room. As they are applied flatly to the wall, they are not easily changed.

Two tone brocades are admirably adapted for living room purposes, where a wider latitude is admissible than in the other rooms of the home. They often combine tints of French gray or buff, as a background for the elaborate landscape designs. Then there are delightful softened effects as found in old verdure tapestry where formal gardens, resplendent with marble porticoes, balustraded terraces and fountains will add an irresistible charm to our rooms.

It was back in the 18th Century that pictorial designs were developed by celebrated artists, not only for use in wall papers but in printed cottons and chintz. These were made in sizes suitable for panel effects. From these we select many motifs for present-day requirements. In the selection we must take care that they combine harmoniously with the scale and general character of the room and create a picturesque atmosphere.

Many of these modern reproductions illustrate Florentine or classical scenes. Indeed, there are so many fascinating reproductions to choose from that it is not a difficult matter to make a selection.

#### Fabric Panels in Colonial Homes

One interesting specimen in a New England home shows a gray background, with trees and pastoral scenes, in natural colors. It is an 18th Century English print that had been stored away in the attic, and is now renewing its youth in the dining room of this remodeled Colonial home. When it was applied, great care was taken to make the panels fit the mold-

ing. The effect is that of a 17th Century painting.

From this we turn to a delightful bridge room where the gray and white painted walls are made festive by the insertion of an interesting 18th Century chintz in rose and white. The scene originally was copied from a famous old French painting. The restful color scheme of

soft rose and white carried out in the furniture and rugs makes an interesting interior.

The beauty of blue Venetian sea and brown of castles is shown in the dining room, illustrated here. The room has a Colonial motif with a leaning toward French treatment, and the panels are particularly happy in this hybrid setting.

#### The Mechanics of Hanging

The mechanics of inserting paper and fabric panels in the wall are simple enough. Loosely woven fabrics should be stretched on a frame or spread over a strip of wallboard which can be inserted and held in place by the panel molding. Heavy brocades should be dampened and pressed to insure an even surface.

Paper may be laid either directly on the wall itself or on a piece of wallboard. The treatment will depend on the nature of the paneling in the room. If it is wood paneling, then the wallboard should be used to bring the decorative panel up to the required level with the other paneling. But if the panels are made by molding fastened directly to the wall, then the paper can be put in place as in any papering job.

While the more decorative and expensive papers, such as Directoire designs, are being used for this purpose, one can often find an inexpensive small patterned paper that will prove quite decorative as a panel and in harmony with the surroundings.

Fabrics and paper are generally shellacked before the molding is set in place. To give the panel an antique effect burnt umber is rubbed into the shellac before it is applied, thus giving the desired tone.



*The size of the panels themselves conforms to the wall contour, as shown in this dining room corner where verdure fabric is used. Lee Porter, decorator*



*In the dining room of the Percival Palmer house at Philips Beach, Mass., old painted wall panels are inserted in the white woodwork, their colors enriching the room*



# THE VEGETABLE GARDEN IN JULY

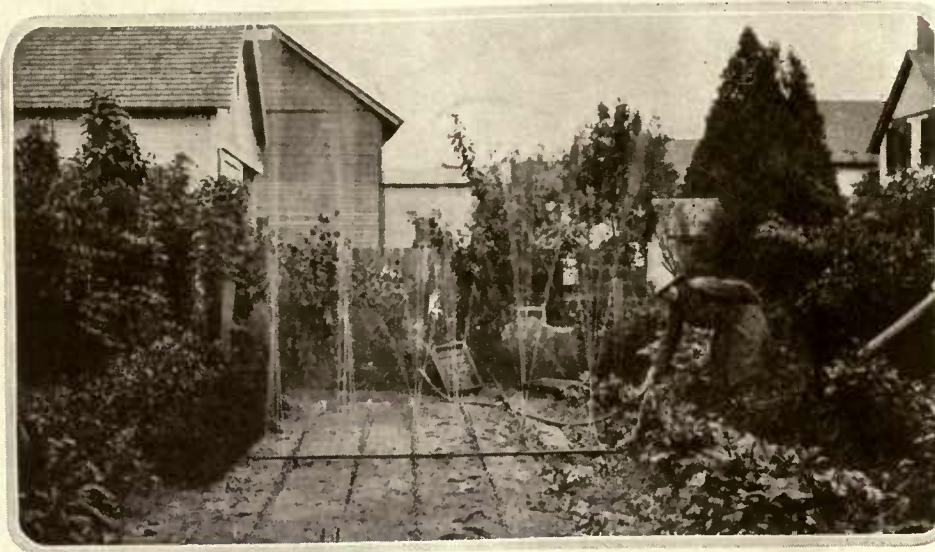
*Irrigation, Mulching and Other Essential Methods of Maintaining the Quality of the Crops and Helping Them to Withstand Dry Weather*

WILLIAM C. McCOLLOM

NATURE does very well, up to a certain point, then man is forced to come to the rescue.

We, of course, all realize that artificial watering of any kind is not to be encouraged any more than is absolutely necessary, and practical gardening reduces this practice to the very minimum. The ideal condition would be an equal distribution of natural rainfall which would supply the roots with the moisture they require, but as nature oft-times fails us, we are forced to resort to other means. One method is to supply the earth with the necessary moisture by sprinkling systems of various kinds; another, to conserve the soil moisture by deep and constant cultivation, or the application of loose materials to the surface—which has the same effect.

When watering is needed it must be done thoroughly. Any attempt at frequent and light applications of moisture to the surface will result in failure. Light sprinkling causes surface rooting, and the evaporation is so rapid as to leave the plants in a far worse condition than if they had not been watered at all, so it is always advisable when watering plants to saturate the soil thoroughly. Use a stick to see that the moisture has penetrated to at least the depth of the rooting



*Artificial watering must sometimes be resorted to, and when it becomes necessary an irrigation system is the thing to use. Here is a simple one designed for small gardens*



*You can start gathering the potatoes now, digging only enough for a couple of days at a time*



*A vegetable garden without a wheel-hoe is one of two things—a failure, or a cause of much extra work*

system, and immediately following such operations the soil should be deeply cultivated to prevent the rapid evaporation of the moisture. Early morning or late evening is best suited for watering; the latter is preferred as the moisture will continue to penetrate into the soil during the night. Never water the plants during the daytime, particularly with a strong sun, or the leaves are almost certain to be scalded.

Modern irrigating systems have accomplished much in the application of water to the ground, as the water is distributed very

*If the tops of the onions are bent over the tendency will be to increase the size of the bulbs*

*Anything that will shade the lettuce reduces the loss due to the plants going to seed in hot weather*

evenly and is broken into such small particles as to be classed really as mist. This eliminates the packing of the soil and assures the maximum penetration, but of more importance is the fact that these systems can be operated at night which is the ideal time for such operations.

Proper mulching is our best means of conservation of the soil moisture and if more generally practiced, considerably less watering would be required. The most simple method of mulching is to keep the surface constantly stirred to sufficient depth to establish a dust mulch which will arrest the upward

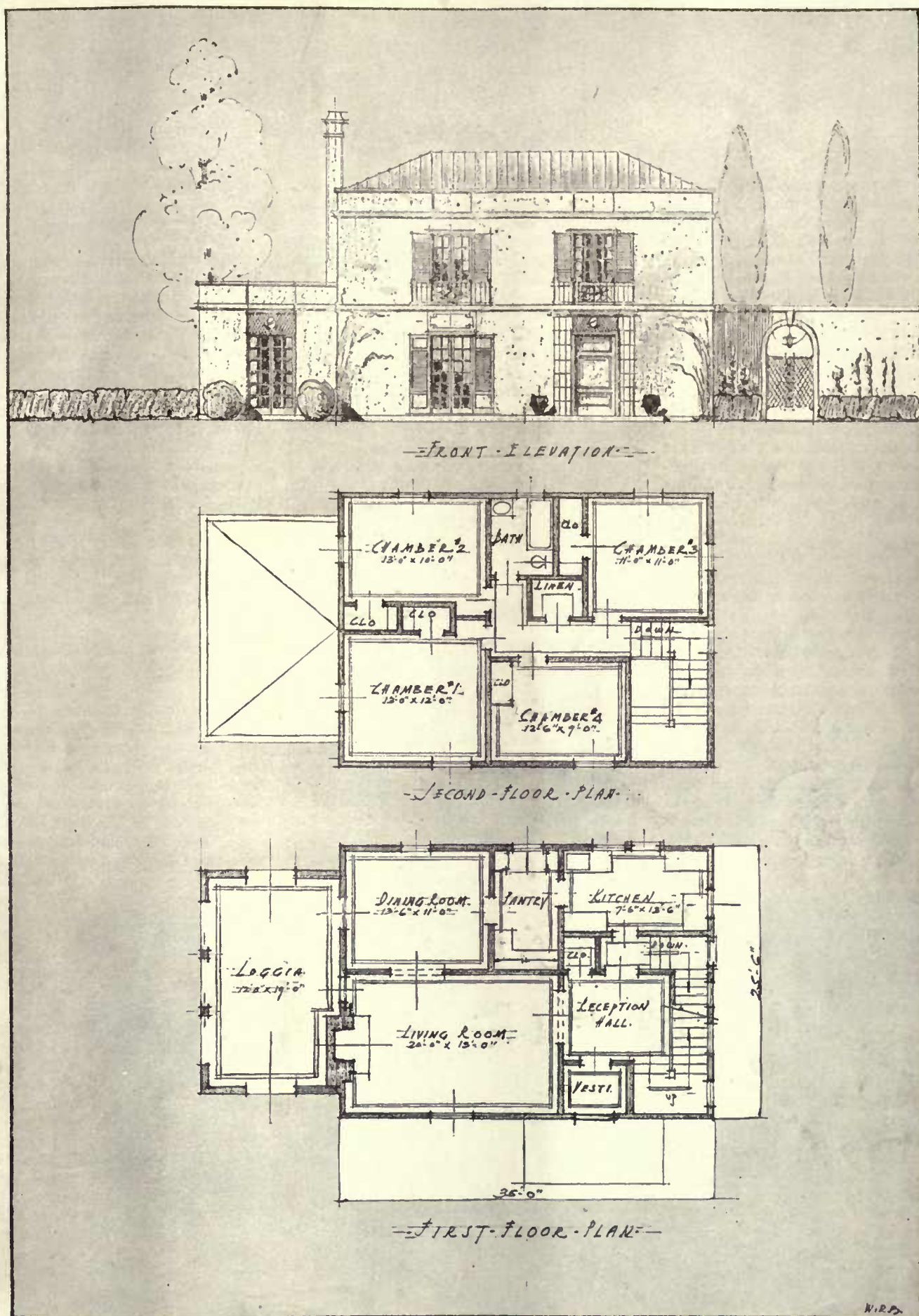
passage of the soil moisture, thus conserving it for the use of the plants. This should be done once a week after every rain, only waiting long enough for the surface to dry. The best tool for this work is a wheel-hoe with the cultivators attached so the ground can be worked deep. A flat bladed hoe is of little value at this time as it only scratches the surface.

Another method of mulching is the application of considerable loose material to the surface of the soil to prevent the escape of the moisture. This method is more generally employed in the mulching of fruit trees or isolated specimens. Cut grass, loose unrotted

*(Continued on page 58)*







## A SUBURBAN HOME in the ITALIAN MANNER

From the Italian villa was taken inspiration for this suburban home. It is of cream colored stucco on frame construction, with a tin roof painted red. The iron work is black and shutters and entrance are painted Italian blue. A fence screens the service yard.

The loggia is to be floored with red tile; other floors are stained dark. Woodwork is to be painted and enameled. Adequate wall space in all rooms offers possibilities for the arrangement of furniture. Designed for House & Garden by William R. Bajari



# KETTLES, POTS AND PANS

*What the Housewife Should Know About Cooking Equipment Before She Buys—How to Keep Utensils in Good Condition*

EVA NAGEL WOLF

**I**N selecting pots, pans and kettles for the kitchen, the housewife must be guided first by the number in her family, for this determines the size of the utensils. Their mode of living will determine the number and kinds.

For people who have little time to spend on cooking, the utensils selected will be those designed for the shorter processes.

When there is no limit as to price or time, there are countless articles to be had.

In any case the housewife should consider quality, shape, construction, lips, handles, covers and, last but certainly not least, the ease of cleaning her kitchen utensils.

No one material is suitable for all cooking processes, despite the fact that a kitchen furnished throughout in white enamel or shining aluminum or beautiful copper is more picturesque.

## Heat and Shape

For quick cooking, utensils made of materials that are rapid conductors of heat are selected, such as aluminum or tin; for the slower processes, enamel or iron. Porcelain, earthenware and glass are another story.

It is just as important to select the right size as the proper material. If too small a pan is used, the fuel that extends beyond the edge of the pan is wasted; while if the pan is too large, the food is likely to scorch in the center unless stirred constantly.

Shape is important, too. Evaporation takes place more rapidly in a pan that flares at the top than in one with straight sides, because there is more surface exposed to the air. Therefore soup should be made in a straight-sided kettle and food to be boiled rapidly in one with flaring sides. In addition to these are the pans designed for special foods, as asparagus or corn boilers, fish and ham kettles.

## Methods of Cooking

Before considering the various materials of which utensils are fashioned, it will be wise to enumerate the different methods of cooking food. The most primitive comes first — broiling — where the cooking is done directly over the flame.

Roasting, baking and braising require pans that are able to stand great heat, for the food is cooked by the heated metal surfaces.

Next come boiling, steaming and stewing, where less heat is required, for the heat is applied by means of boiling water.

Frying and sautéing call for the most intense heat of all, since they consist in the use of boiling fat.

## Utensil Materials

The materials most used for kitchen ware are iron and steel, enamel, tin and aluminum.

Iron has been largely replaced by other materials, but iron kettles, pots and pans, skillets, griddles, waffle irons and ham boilers are still in use, despite their heaviness. For the oven, there are Dutch ovens, roasting pans and muffin pans. In steel, quite modern kitchens display such articles as frying pan, frying kettle, skillet, griddle, roasting pan and bread pans. Frying kettles are particularly appropriate in this material, for they will endure great heat. Griddles and waffle irons

improve with age, for they become smoother with use.

Probably the most popular of all materials is enamel. One reason is that it is not expensive and it is attractive in appearance and easy to clean. Many housekeepers prefer it because they feel that pots and pans ruined by careless servants can be replaced with little cost if they are of enamel. Real economy lies, however, in better materials and greater care in their use.

There are three grades of enamel, and various colors. All the good grades of white enamel have at least two coats and frequently three, while the best is made with four coats of the enamel on a sheet iron or steel base. The agate is the most durable of the different kinds available.

Enamel ware is a safe choice for such utensils as tea kettles and coffee pots, water kettles, frying pans, double boilers, asparagus or fish boilers and ham boilers; and for the oven, cake, bread, muffin, pie, pudding and meat pans.

## Tinned and Aluminum Ware

Tinned ware is still popular in spite of the advent of newer materials. It has many advantages. As it conducts the heat rapidly, there is little danger of scorching food. It is inexpensive. Tinned ware has a base of sheet iron or steel and is coated with tin. A single coating makes the cheaper ware. "Blocked" tin or "retinned" ware is dipped several times.

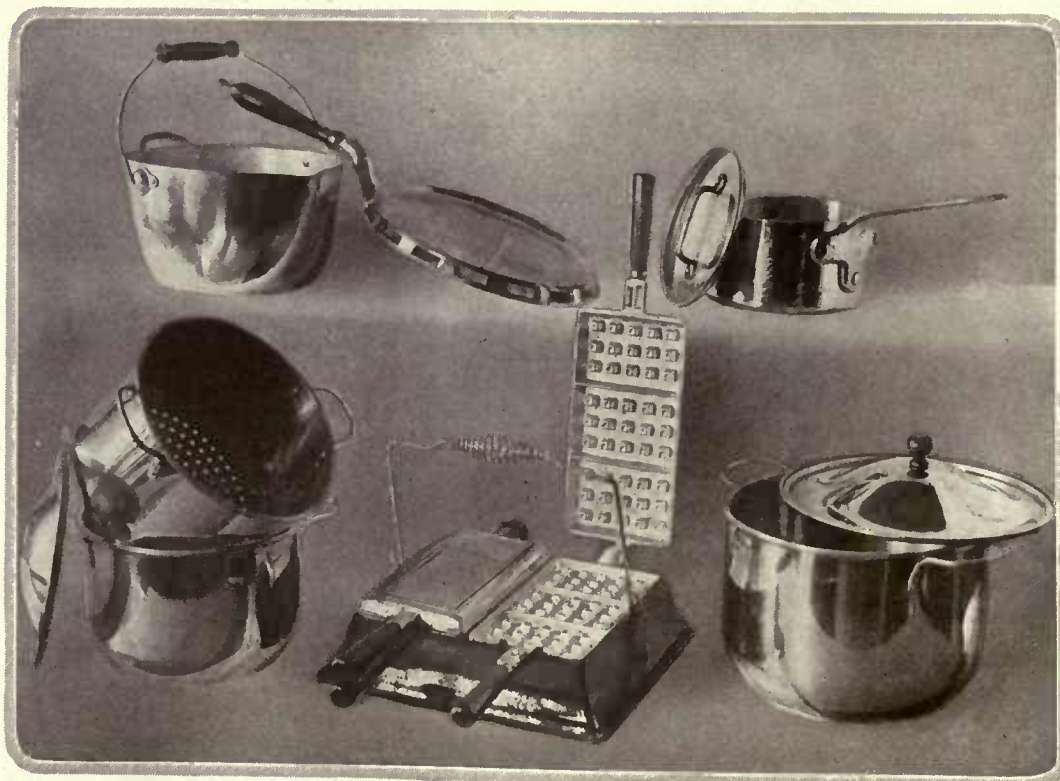
The most attractive of all materials and the most durable is aluminum. It endures the

heat and wears better than enamel, iron or tin. It is a splendid conductor, twice as good as tin and three times as good as iron. It takes more heat at first to heat aluminum, but once it is heated it retains the heat, and in the ordinary cooking processes, after the first heating, the gas or electricity may be diminished at least one-half. This means a saving of fuel and the food is not so likely to scorch in this type of utensil because the heat is evenly distributed. An aluminum coffee pot will keep that beverage hot longer than any other kind.

Aluminum can endure the highest cooking tempera-



*Steamers, of which this is a section, come in two parts, making possible the cooking of two vegetables simultaneously*



*An assortment of modern utensils shows a small cast aluminum preserving kettle, an aluminum griddle that needs no greasing, a copper saucepan and lid tin lined, a double steaming boiler of aluminum, double waffle iron and generous aluminum kettle*



ture and is therefore suitable for frying pans, sauté pans, kettles, skillets and roasting pans. In fact, it is suitable for all utensils except those used for slow cooking.

While the initial cost is higher, all the facts must be considered: this metal, while as strong and durable as iron, does not rust and is much lighter. Nor does it chip, which is one of the drawbacks in using enamel.

The idea that aluminum vessels are dangerous for the cooking of foods containing acids is entirely erroneous. The laboratory of *The Lancet*, the English medical paper, says: "We are confident that aluminum as it is now made by reputable manufacturers is a suitable material for cooking vessels, and that it may communicate poisonous qualities to food in the process of cooking may safely be dismissed in view of the results of the practical experiments which we have recorded, showing that the metal is not appreciably acted upon in cooking operations."

#### The Care of Utensils

Cast iron should be rubbed with tallow and allowed to stand for a few days, then heated until the tallow is melted and washed in hot, soapy water and rinsed in hot water. It should then be dried and rubbed vigorously. Iron that is not to be used for a long time should be coated with tallow to prevent rust forming. Cast iron is reacted upon by hot acids and therefore tomatoes or pineapples, for instance, should not be cooked in such utensils.

Tinned ware one must avoid scratching, for this will uncover the iron base, which will surely rust. Clean with hot, soapy water or by boiling in a weak solution of soda. It should not be subjected to intense heat, for the tin will melt quicker than iron or aluminum. Therefore avoid drying utensils of this material on the stove.

The care of enamel consists mainly of "don'ts." Avoid heavy blows, intense heat or subjecting a heated vessel to sudden cold. Chipped utensils should not be used, for they are dangerous and most certainly they should be discarded when the iron base is exposed.

Aluminum is more easily cared for than we have been led to believe. There is one caution, however, and that is against the use of caustic alkalies such as lye and ammonia and strong soaps that contain alkali, as they dissolve portions of the metal. Pure soap or non-gritty metal polishes are recommended as cleaning agents. The discoloration that comes from cooking foods containing iron or hard water is harmless and can be removed by powder or steel wool. When grease has been burned on the surface, boil the utensil for five minutes in a gallon of water to which have been added four or five tablespoons of oxalic acid crystals, after which wash carefully with plenty of soapy water.

#### Lips and Handles

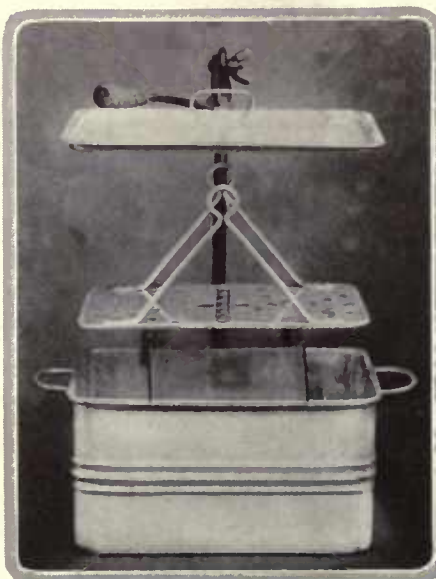
How exasperating to try to pour liquids from a pan held in the right hand with the lip on the wrong side! This difficulty has been met for both the right and the left-handed cook by placing lips on both sides of most of the later designs.



*The false bottom pie plate saves labor. An interesting sauce pot of copper is below and a copper fish boiler*



*A double roaster with rack raised*



*A roaster, steamer or boiler*



*Two practical boilers in agate, which last longest of the enamel wares, are shown here, one for asparagus, the other for fish*

Handles are of various types. There are handles of different lengths on spiders, skillets and frying pans. The spider had originally four legs to keep it from the fire and an extra long handle for the same purpose.

The bail handle is a wire half circle that extends from side to side, the center sometimes being coiled to form a convenient bulk to fit the hand.

In other instances there is a wooden holder, while some have no extra means of catching hold of the wire. These handles have advantages over the long, protruding one. They take up less space in the cupboard and on the range and can be used either for the top of the range

or for the oven. The projections on either side are known as ear handles and call for the use of both hands.

As aluminum is such a good conductor of heat, it is not adaptable for handles; therefore other materials are used. Aluminum pans often have hollow steel handles. Handle rest ears prevent the bail handles from coming in contact with the sides of kettles, while wood is employed on other designs. Birchwood is the hardest and is used on all utensils that do not come to the table. Ebony is used for table utensils.

One important feature to remember is that all handles should be attached smoothly to pans, so that dirt and grease do not lodge in the crevices from which it would be difficult to remove them.

#### The Two Covers

As to covers, there are two kinds—those that fit tightly and those that rest on the top of a pan. The loose covers are for quick boiling and evaporation; the tight ones are used for conserving heat and retaining moisture and flavor, as in braising and the self-basting roasters, where the moisture gathers on the lid and drops over the surface of the food.

One manufacturer offers pans and kettles with covers that are provided with strainers, which may be opened or closed. In such a pan one can drain the food by simply pouring off the water, the cover staying in place and holding in the solid contents.

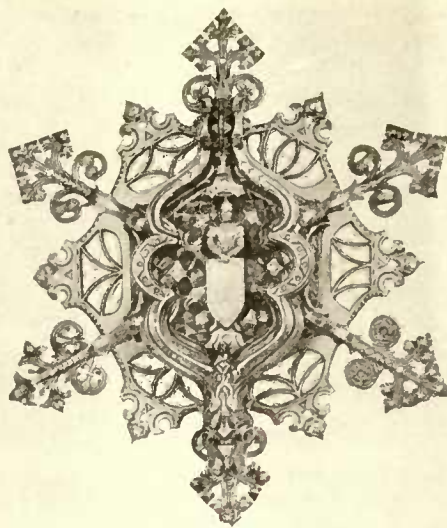
With these facts to guide her, the bewildered bride's initial visit to the mystic mazes of the house-furnishing department will be much less terrifying. She will be more likely to furnish her kitchen from the standpoint of utility rather than esthetics.

#### Esthetic Copper

Speaking of the esthetic kitchen no mention has been made of copper because, for the average householder it is not a wise investment when the market offers so many more useful alternatives. True, nothing is more picturesque than a row of copper pots hung along a spotless white tiled kitchen wall! And yet, what an amount of polishing they require to keep in good, presentable condition! Moreover, they have to be periodically relined with tin to prevent contamination of acid foods. Only in very large kitchens, where a staff of cooks is maintained and special vessels used, is a complete set of

*(Continued on page 56)*





*This unusual knocker is made of three metals—monel for the base, light bronze above it and iron for the overlay traceries. T.L. Koralewsky, craftsman*

## OLD HARDWARE FOR NEW HOUSES

*The Revival of Medieval Designs Affords a Wide Selection—  
The Role of Hardware With Woodwork*

GERTRUDE CAMPBELL

THE revival of hardware for decorative purposes in our 20th Century houses is merely the swinging back of the pendulum to medieval times, for we are rapidly realizing its value, and utilizing it for the beautification of our homes.

As interior woodwork is becoming more and more popular, the cabinet-maker is endowing it with hardware enrichments, each one of which conforms to the period details; and yet none savor of sameness, for the artist-smith realizes, as did our forefathers, that our doors should be made to harmonize with their surroundings. Consequently hardware is a necessary factor in decoration, and care should be given to the designing of escutcheons and all pieces of metal work that pertain to windows or doors. Fortunately for us, there are many fine medieval examples still extant, rich in quaint form and following quaint lines, for the smiths and engravers of those days lovingly put time into the selection and working out of good designs.

### Early Designs in Modern Work

It was during the 12th Century that forged and curiously fashioned hammered iron was conspicuous in ornamentation. The Saxon and Norman smiths showed no little perfection in this branch of their calling, displaying the greatest skill and ingenuity in their designs. They often expanded the hinges into beau-

tiful forms until sometimes they actually covered the whole door with elaborate combinations of beautiful and graceful scrolls.

Today these patterns form the basis for original designs, one of which, a rare pattern, is designed for an open mechanism lock, used on an outside door. This shows a snake for a handle, and all the working parts are exposed and entwined around a dragon's head, the key following the same serpent and dragon design.

Often the decoration is composed of different tracings, overlaid plates being used in three different metals, the bottom being of monel metal, covered with light bronze (delta metal) and iron. One very interesting example shows a Crusader standing in the center, the door

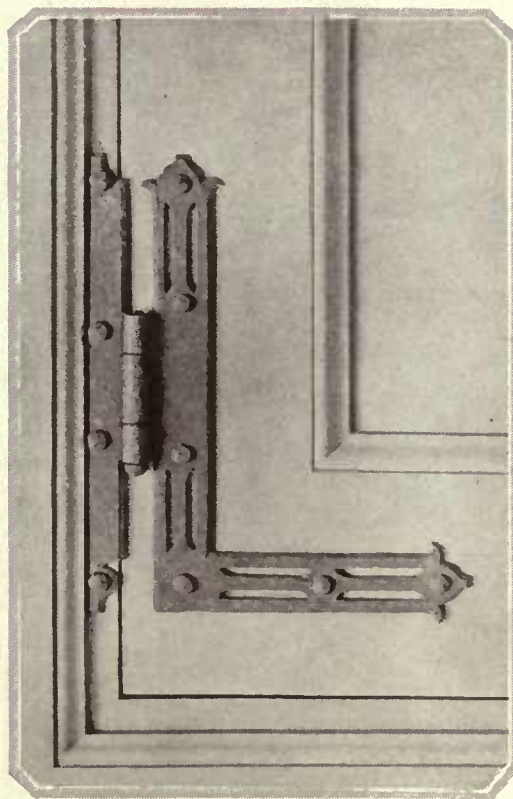
knocker being a dragon's head with tongue sticking out; you take hold of the tongue to lift the knocker.

It was in the 15th Century that hinges received special attention at the hands of the artist-smith. Examples have been found showing designs most elaborate and minute in character.

### The Metals Used

Some of them are curiously composed of two or three layers of iron or other metal, each plate being cut differently to develop tracery and other kinds of work. There are capped trefoiled flowers placed directly in the center of trefoils, the whole being held in position by a nail driven through the center. These are used over a background of either gilded leather or cloth of some rich color, which has been introduced to act as a relief for the cut work.

This composite style is shown in Gothic architecture. Backgrounds for this type of hardware are absolutely necessary, as a rich subdued coloring brings out the tone of the metal to better advantage—brass or iron is particularly effective for this purpose. They also have the advantage of durability, a quality that is recognized by metal workers. But no matter what background is employed, the ornaments should always be shown in relief, and the design should be even



*An elaboration of the Colonial strap hinge is found in this type wrought for a New England house by T. L. Koralewsky*



*In the same house is found this hinge, an unusual modification of an old design done in wrought iron*



in character, so equally balanced that no part of the groundwork stands out more prominently than the rest.

Naturally different processes were employed by the craftsmen according to the nature of the metal, and the character of the design. Some of the simplest of these came into existence during the 12th and 13th Centuries, and the reproductions today are particularly adaptable for our 20th Century homes. They were formed of one piece of iron, so cut and fashioned as to form a nail stem. This was cut, split and twisted into tendrils or other shapes while hot; when cool, it was ready to be affixed to the door with nails. There is a beauty in this style of pattern that justifies the reproducing of this old forged work.

The 16th Century brought with it particularly beautiful bits, especially escutcheons and door plates, often most ingenious and intricate in character, as well as elaborate in design. These also our clever craftsmen are reproducing for our modern day requirements.

#### Pierced Work

Pierced work, which is also much used today, was very much in vogue during the Elizabethan Period. The escutcheons were usually formed of an arabesque pattern, an elaborate design with straps interlacing one another, and bolts passing through them. These were surrounded by a frame and the edges were bent or notched to resemble a roll of parchment. Other pieces of different character show there was a great variation in type, as birds, masks, drapery and foliage were often introduced. These, however, were not treated in the relief foliated manner of the Italian, but in flat bands, such as are particularly suitable for metal work of this description. The hinge, particularly, was carefully designed, and as today, formed a decorative addition to the door. Such designs were of an ecclesiastical nature, and were used principally for church doors and colleges. Today, when architects are bringing out beautiful, highly finished doors, the craftsman employs this method to give them an air of strength and stability that is artistically essential.

#### Stamped Designs

An entirely different character is found in the repoussé or stamped work, which we frequently discover in all branches of metal decoration. This treatment has the advantage of being adaptable to choice designs. The Italian Renaissance style of ornamentation is particularly expressed in this style, as it shows marks, festoons, grotesque animals, entwined with and surrounded by foliated scrolls, catching every gleam of light, and adding an irresistible charm. The crispness of the scroll work, combined with its boldness of outline, lends to it a



*An interesting design has been worked out in this lock and latch for a wooden door*



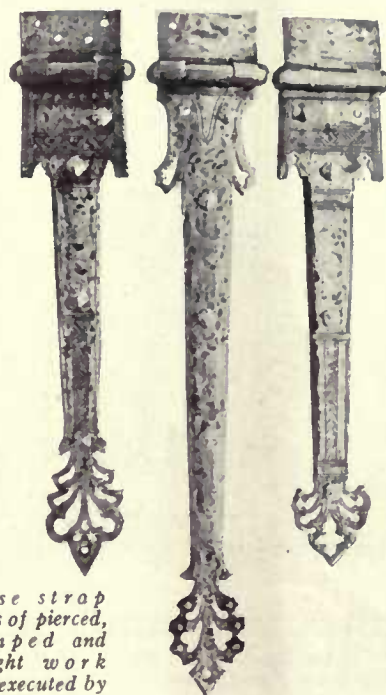
*The Italian Renaissance feeling is evident in this hinge designed by Koralewsky*



*Handle plates show a Tudor rose and thistle*



*A monk surmounts these decorative handles*



*These strap hinges of pierced, stamped and wrought work were executed by Koralewsky*

novelty that is not commonplace, but beautifying to our homes.

A happy combination of brass and woodwork lent charm to the court of Empress Josephine. This is most decorative on dark mahogany or old English oak now so popular. Our craftsmen of today realize that well lacquered brass and woodwork make an effective combination and that metal enrichments are the most permanent form of decoration.

The unearthing of many a rare and supposedly out-of-existence model has enabled us to vary our standards by producing reproductions of many of the old ideas. It was

many years ago that some old Empire molds, used before the Battle of Waterloo, were discovered casually, giving us a chance to recast cleverly chased patterns and remount them into a delightful series. Old blocks stored away in odd corners have also been brought to light and from them many a popular pattern has been wrought. Many of the old specimens that have been found in practically every country where the industrial arts have flourished furnish us with ideas that can be modified to satisfy the requirements of today.

It is astonishing when we realize from what a number of sources ideas can be gathered, for there is scarcely a spot in the country from which inspiration cannot be gathered. One of the most ingenious of our present-day craftsmen receives his inspiration from communing with nature! Truly, the modern artist-smith is vying with the master craftsman of long ago to produce wonderful examples of skill and workmanship in these days when hand-work is again coming into its own.

#### Legends and Old Hardware

Many of the old masterpieces have curious legends connected with them. One of the most interesting is that of the church of the Notre Dame in Paris, where the master locksmith Bicorner had agreed to supply the door with iron work by a certain day. He found that he had only twenty-four hours to complete the work, so he sold himself to the devil. Through the aid of this supernatural assistance, the door was finished in time. In one of the old doors, Bicorner introduced himself as a little man with two horns on his head and a fish's tail.

Thus metal work opens up a large field from which to collect for our homes. There are locks and keys of wrought and chased iron, filigree work cut in as if the material were as soft as ivory. While the type of house governs our selection of hardware, cast and wrought iron, bronze and brass have wonderful decorative possibilities that should not be overlooked. The standard finishes—natural, polished or dull, verte antique, lemon or brush brass—will depend upon the color of the wood to which this decorative hardware is attached.



# PLUMBING FOR THE SMALL HOUSE

*The Simple System Developed by the Emergency Fleet Corporation Affords  
a Basis for an Easily Constructed, One-Stack System*

WILLIAM C. TUCKER

WITH the introduction of the emergency program of ship construction, after this country entered the war, it became evident that there would be serious congestion of the housing of the workers employed, and Congress conferred upon the Emergency Fleet Corporation powers to meet this situation. An expenditure of \$40,000,000 was authorized for this purpose, which amount was later increased to \$75,000,000.

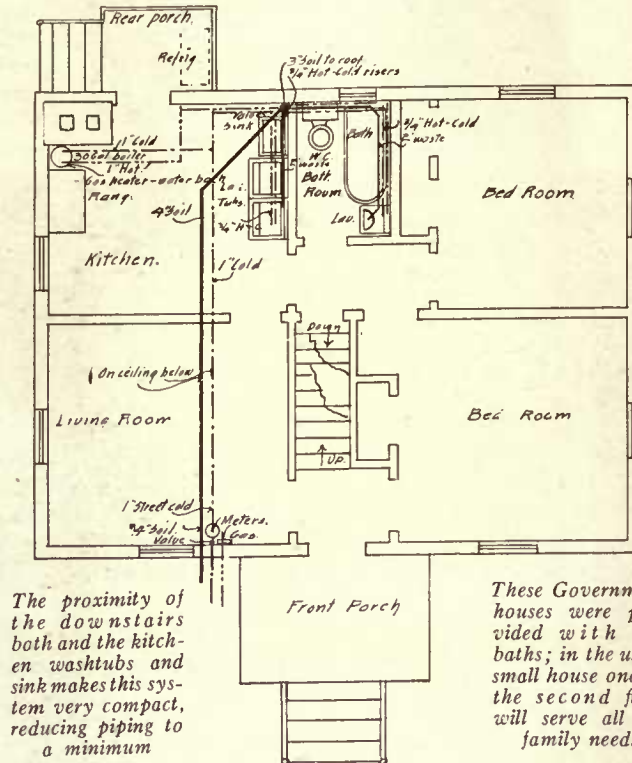
The small houses as designed by the Fleet Corporation for the different projects were generally about 30' x 23'. The number of small houses in these projects totaled 9,762, of which Hog Island alone had 1,989 either bungalows or those of two stories and cellar, generally constructed of brick or stucco and with slate or composition roofs. Those at Hog Island cost about \$3,704 each. The houses were built either isolated, semi-detached or in groups of three, four or five, but rarely in large groups.

## Government Plumbing

In designing the plumbing for these buildings a number of important items had to be kept constantly in mind. The specifications of the National Housing and other commissions had to be diligently followed and had to fit in with those of the designing office. It was the general desire to follow the local State plumbing regulations in designing the work. All material employed upon the plumbing work was purchased by the Government, forwarded to the storehouses at the different jobs, and issued as the work progressed. It was the most earnest desire and wish of the Government that the occupant become the owner of the dwelling he occupied and every inducement was made to make this possible. With this in view the plumbing was designed most simply and direct, and it was so installed that each building was complete in itself, and thus could be purchased by its occupant at any time. As it developed, it proved to be an almost ideal system of one-stack plumbing for the small house.

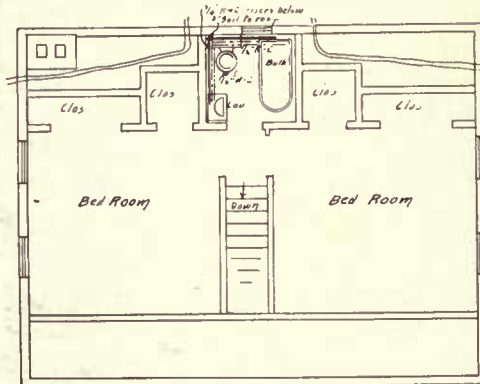
The plumbing was designed in the most economical manner so as to keep the first cost of the building down to the lowest figure. To accomplish this there were important reductions made in size and quality of material employed, some of which were great departures from customary practice. This was partially brought about by the scarcity of material itself, and also the necessity for designing so as to bring the items of manual labor down to the smallest quantity.

There are shown in the three



The proximity of the downstairs bath and the kitchen washtubs and sink makes this system very compact, reducing piping to a minimum

These Government houses were provided with two baths; in the usual small house one on the second floor will serve all the family needs



cuts herewith plans and section of a typical two-story dwelling, such as was built generally at most of the projects. These dwellings were usually built of brick or stucco, were provided with a cellar, and had a roof either of tin or composition material, and were finished inside in a satisfactory manner. They were extremely small but most compact and quite livable, and every foot of space was serviceable. The arrangement of the bathroom and kitchen adjoining each other as shown on the first-story plan is excellent from the plumbing viewpoint. The position of the laundry tubs and sink is good. By this arrangement there are no long runs of pipes, particularly the supplies.

The soil riser of extra heavy cast iron occupies a corner of the kitchen and interferes in no way with the kitchen equipment. It extends straight from the cellar to roof without bend or offset, receiving the soil and waste branches from the different fixtures. The soil is 3" in diameter, a size made necessary primarily by the scarcity of pig iron, but a change from the usual size of 4" which is compatible with good designing and perfectly safe. This small size for the soil riser, however, should not be carried too far and should not extend beyond two stories.

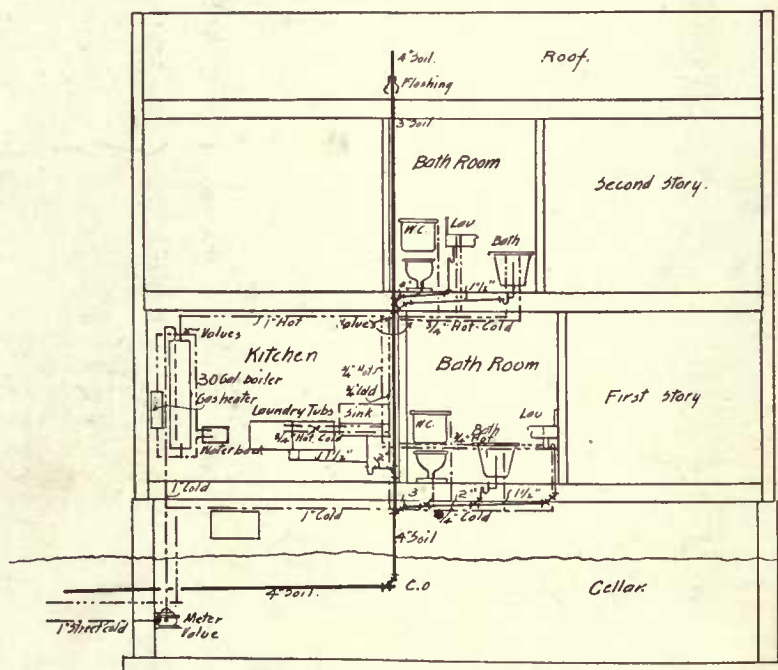
## Bathroom and Laundry Equipment

The location of the bathroom on the second story directly over the bathroom on the first story is good designing, and most economical; it simplifies the plumbing in runs of pipe. The soil riser is in the corner of the room; immediately adjoining it is placed the closet.

In small houses, the laundry tubs should be placed in the kitchen immediately adjoining the kitchen sink, and the waste should connect with the waste from kitchen sink. They should be provided with hinged covers, covered with zinc, with catch attached to wall to prevent falling. The tubs should be two compartments and set 36" above the floor to top, and of size either 24" x 40" or 24" x 48".

Because of the cost the kitchen sink was rolled rim, enameled iron with integral back, size 18" x 24" or 24" x 30", good sizes for the small house. It should be set about 1" below the top of the laundry tubs so that all refuse may be brushed directly into the sink. The supports for the sink should be wall brackets of strong pattern and securely bolted to the wall. The faucets for all plumbing fixtures should be of the compression variety, so that repairs may be easily,

(Continued on page 56)



A cross section of the house shows the complete system with the hot and cold water piping indicated and all fixtures in place



A band of blue between gold lines decorates this set of toilet bottles. Labels are in gold. \$2.50 each, or six for \$12.00. Small pomade box to match, \$3; cold cream jar, \$3.50; large powder box, \$5



A set of two glasses and one tall tumbler with soap dish to match comes with a band of tiny flower decoration. The set complete comes for \$5.25



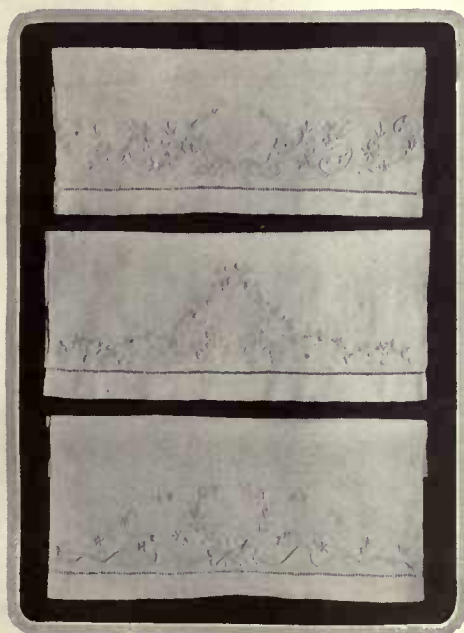
Clear white Venetian glass powder jar with colored fruit handle, \$3.50. Square toilet bottles of Venetian glass are reasonably priced at \$5 the pair

## BATHROOM ACCESSORIES

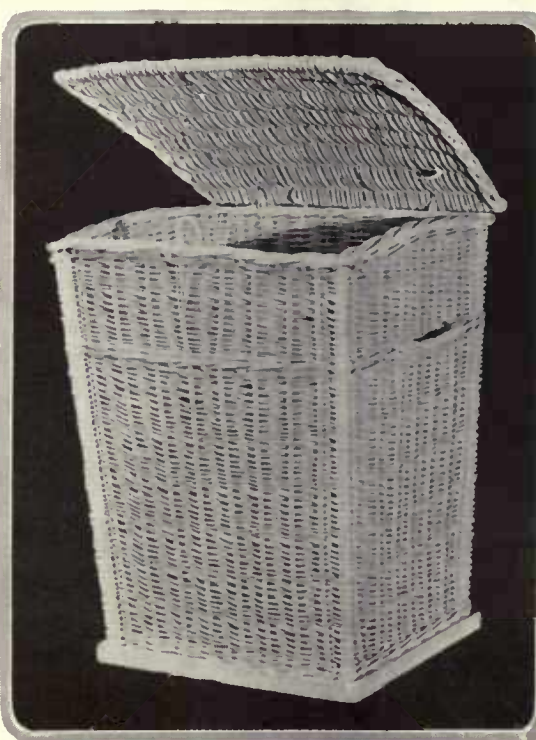
Which can be purchased through the HOUSE & GARDEN Shopping Service



A five-piece bath set in heavy Turkish toweling consists of two bath towels, a bath mat and two face cloths. Set complete with monogram, in any shade, \$8.50



A guest towel of unusually pleasing design comes with hand embroidery in huck or bird's-eye. The towels measure 15" by 24". \$1.35 each



This commodious, strongly made laundry hamper is of stout wicker enameled white. It is 28½" high, 16" wide and 14" deep. The price is \$7.25



On a background of light blue or pink is a border of white tulips in this bath set. Mat, 27" by 44". Towel, 27" by 48". Towels, \$2 each; mat, \$4.50



July

## THE GARDENER'S CALENDAR

Seventh Month



To postpone its going to seed, shade the lettuce with slat screens



Another way of shading lettuce is to support boards along the row



Put poison on the cabbages before the worms get a start at them



The large tomatoes are best for the main crop

SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
<p>Today I have grown taller from walking with the trees, The seven sister-poplars who go softly in a line; And I think my heart is whiter for its parley with a star That trembled out at night-fall and hung above the pine.</p> <p>Karle Wilson Baker.</p>						
<p>6. Keep the cultivation steady. Deep and frequent cultivation will relieve to a great extent the necessity of artificial watering. Be sure to work the ground after each rain so as to conserve the natural moisture.</p>	<p>7. Do not neglect the flower garden. Keep all the spaces between the plants well loosened up to admit air to the soil. The tall flowers, especially, should be staked, and when this is done, remove all dead stems.</p>	<p>8. Set out some plants of the late plants of cabbage, cauliflower, kale, Brussels sprouts, celery, etc. Dig deep trenches for them, adding plenty of manure. Water the plants for several days or until they start to grow.</p>	<p>9. Why not sow cover crops on that waste land or in the orchard? This is the most economical means of soil restoration. Corn, rye, clover and beans are good for this purpose and make excellent summer cover crops.</p>	<p>10. The time the climbing roses should be looked over is after they have finished flowering. Some of the old woody shoots can now be removed at the base, and the lateral shoots can be reduced somewhat, improving their growth.</p>	<p>11. If you have fruit trees it would be greatly to your advantage to start now to get acquainted with summer pruning. This is the accepted method with fruiting trees and it should be attended to at this time to produce results.</p>	<p>12. Weeds! We must make war on them now. This is the time to kill all obnoxious growth as they are now in full development. Early morning is the best time to destroy them, after a rain and a raking them up in the evening.</p>
<p>13. The last sowing of corn should be made at this time. Use both the very early and medium varieties. Plant several rows quite close together so that in late fall they can be protected, if necessary. This will increase the amount grown.</p>	<p>14. Don't wait for blight to destroy your plants before you start spraying. Melons, cucumbers, tomatoes, celery and other soft plants are subject to blight and should be sprayed with Bordeaux mixture.</p>	<p>15. Rutabagas, beets and carrots for winter use should be sown now. Sow in the drills and thin out to the required distance. In dry weather look out for green flies, and if attacked, spray with tobacco solution.</p>	<p>16. After the outside roses have finished flowering, some attention should be given to the bed to improve the quantity and quality of the fall flowers. With a fork apply a liberal top dressing of bone to the bed as fertilizer.</p>	<p>17. This is an excellent time of year to look over the trees on your grounds. Any minor repairs necessary should be attended to. Paint all scars, remove all dead wood. Any trouble should be examined by an expert.</p>	<p>18. After the fruiting period is over the cane fruits should be examined very carefully. First remove all the old fruiting canes and then tie the new canes in position if care is taken. These will be your next year's producing canes.</p>	<p>19. Keep a sharp lookout for caterpillars of all kinds. All these pests are very destructive at this time of year, but there is little excuse for their damaging anything as they are easily destroyed. Most easily done with a torch.</p>
<p>20. What about some fall peas in the garden? Don't think because you failed the first time that it is not practical. Use manure in the trench and for good results use the round type of pea such as New York Market.</p>	<p>21. During the dry weather that usually prevails at this time, it would be an excellent plan to study the different types of irrigation. Sooner or later you will have one of these rain machines in your garden. Do it now.</p>	<p>22. This is the time of the year when the chrysanthemums in the greenhouse should have some attention. Frequent feedings with liquid plant foods are advisable. Use various materials and give a well-balanced food.</p>	<p>23. Cool nights and hot days are mildew and blight breeders. If the leaves are infested, they should be picked off and then the plants sprayed with a strong solution of copper. Sulphate of potassium is best for mildew.</p>	<p>24. What about next winter in the greenhouse? Now is the best time to start some of the vegetables for forcing. Cucumbers, tomatoes, mushrooms, etc. in Zealand, epinach, parsley, etc., give the best results.</p>	<p>25. The melon plants should be freed from liquid manures. First make some holes around the hills so that the material will reach the roots, then lay boards under the fruit. This will assure you much better melons.</p>	<p>26. The planting season is again here. Evergreens of all types may be moved now. Be sure to use plenty of water in this work, and where possible, spray the foliage in the evening for the first few weeks. Good results will follow.</p>
<p>27. Why not start a number of perennials from seed now? This is on the economical method of raising these plants in any quantity. If you have no frame to carry them over in, they can be protected during winter with boards.</p>	<p>28. Carnations in the field must not be neglected. It is on the condition of these plants that the flower crop of next winter to a large extent depends. Cultivate the ground well and keep the plants pinched back.</p>	<p>29. Keep the runners removed on the strawberry bed. This is also an excellent time to set out new beds. If this is properly attended to, they should produce next season. Spray with Bordeaux if the leaves are blighted.</p>	<p>30. Some flowers for the greenhouse should be started now, such as stocks, cactularias, clematis, etc. These are but a few of the many flowers which can be started now for finishing in the greenhouse.</p>	<p>31. Sow several rows of beans rather closely together as they can be easily protected in case of an early frost. Use water in the drill to hasten germination, and keep the ground around the plants stirred deeply.</p>	<p>This Calendar of the gardener's labors is aimed as a reminder for undertaking his tasks in season. It is fitted to the latitude of the Middle States, but should serve the whole country if it be remembered that for every hundred miles north or south there is a difference of five to seven days later or earlier in performing garden operations.</p>	

THEY give a pajent, I think they calls it, over to East Ellsworth las' week, to celebrate the foundin' o' the village back in 1719. Some o' the rich summer folks started it, an' it must've cost 'em a pile, what with the rig-outs for the actors, the refreshments, an' all. They took it powerful serious, too, them New Yorkers, an' told us how we owed it to our great-granddads to show we ain't forgot all they done for us by startin' East Ellsworth. I reckon it don't make much difference to them that's dead these hundred years an' more, whether we gives a pajent or not; but we likes to keep the summer visitors happy an' spendin' their money, so we says 'Sure' when they asked us. It was fun, too, after we got started. One day they was a sham fight with the Indians, an' I like to died a-loughin' at Hen Pilkins, with a tommy-hawk in one hand an' a scalpin' knife in t'other, a-whoopin' through the brush after old man Elkus, who was dressed up like one o' them Pilgrim Fathers. Hen he ain't much on looks even in his reg'lar clothes, but fixed up as a Indian—wo! a, a hoss that seed him jes' took one look an' bolted. Mebbe them two o' rascals couldn't git over the ground, too—the las' we seed o' 'em they was a-headin' straight for the East Ellsworth House, an' goin' strong!

Old Doc Lemmon.



A nitrate of soda solution is good to stimulate the growth of the crops



Prune the flowering shrubs as soon as they have finished blooming



Staking and tying the tall flowers is a necessary protective measure



All nests of the tent caterpillars should be burned. A kerosene torch, or paper, may be used



Flower pots under the melons will help their ripening





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"Tepeco" plumbing is china or porcelain, solid and substantial. Dirt does not readily cling to its glistening white surface, nor will that surface be worn away by scouring. With time, inferior materials will lose their sanitary value, dirt will adhere, the appearance become uninviting—the piece lose its usefulness.

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World's Largest Makers of All-Clay Plumbing Fixtures



*A native Indian jeweler of Delhi. From a drawing in the Victoria & Albert Museum, London*

## Collecting Antiques of India and Persia

(Continued from page 19)

stage where everything Asiatic is classed as either "Turkish" or as "Chinese." The field here for collectors is a broad one and naturally embraces a myriad of objects. Private collections and public collections of the arts of Persia and of India, including those of Ceylon, are growing apace. Good things and fine things are appearing in public sales and are still to be picked up in antique shops by the discriminating one who has taken the trouble to study the subject. Fortunately, the collector now has at hand such excellent books for reference as the various works by Ananda Coomaraswamy, Vincent Smith, Martin, Birdwood, Havell, Hendley and others.

Of Persian *objets d'art* an anonymous writer has said, "The arts and crafts of Persia have suffered terribly from the state of misrule. Always artistic by nature, many beautiful arts were theirs, the secret of which has been forgotten through the years of civil war and trouble. Among them the exquisite lustreware, charming in design and coloring, is now difficult to obtain. The enamel work for which they were once famous is a lost art; formerly tiles of this work, exquisite in color and beautiful in pattern, were freely produced, and many wonderful specimens have been saved from ancient ruins, and many are still the glory of mosques and shrines; the predominating color was a very beautiful turquoise blue in various shades, and a red-golden lustre which gave the work a peculiar iridescence. Jugs and basins in this enamel work have been saved, exceedingly beautiful in form and pattern. Silver work and brass work was an ancient industry; very little is done now. Carved wood, inlaid with ivory and mother-of-pearl, is still made to some small extent, also seal-cutting.

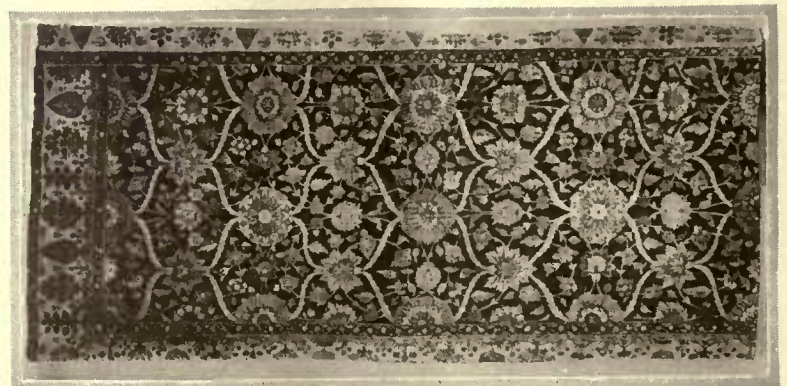
The Persian art which flourished in ancient times influenced Greek, Roman and Byzantine art, and was the father of Saracenic art and architecture, which has travelled far since its birth."

Persia has never been famed for its textiles. Not only the embroideries and printed cottons, but the marvelous rugs which stand supreme in beauty. The old rugs of Persia were ancestors of the carpet of other lands. In this connection it is worth noting that the Persians never made themselves ridiculous by the application of inappropriate design. You will not find an old Persian rug patterned with formal bouquets tied with blue ribbons, suggesting a gift being trodden underfoot. A Persian floral patterned carpet will suggest flowers and verdure in their wild state as the stroller might chance to find them.

Although the impress of the art of the Chinese ceramicist and of the shawlweavers of Cashmere exerted some influence upon the Persians, still the art of Persia from earliest times has retained a national distinction. Nearly all art objects from the earlier periods now to be met with date from the reign of the Shah Abbas the Great (1586-1628) when the native art manufacturers reached their greatest degree of excellence. Thence onward came the decline.

We have only to consider the fact that artistic ornamentation was applied to innumerable objects in daily service to realize how widely diffused was the taste for art among the Persians. They have truly been always an art-loving people. Someone has aptly remarked that every home in India is a nursery of art, and I think this must once have been true of the homes in Persia. Appro-

(Continued on page 52)



*A rug of the finest quality Indian workmanship. It dates from about*



When visiting Boston this summer—the gateway to the playground of America—see Paine's—more than a store—a Boston Institution

# North Shore Day Bed

Made in Paine's workshops on the premises, and selected from their extraordinary variety to exemplify the unusual quality and moderate prices—fundamentals which have made Paine's the world's largest store in the manufacture and sale of Furniture and Interior Decoration.

The North Shore Day Bed, *illustrated*, finished in black, ivory or colors, upholstered in cretonne, including one pillow—the price complete \$45.



## Paine Furniture Company of Boston

Arlington Street and St. James Ave.

84 years in the manufacture and sale of Furniture and Interior Decoration

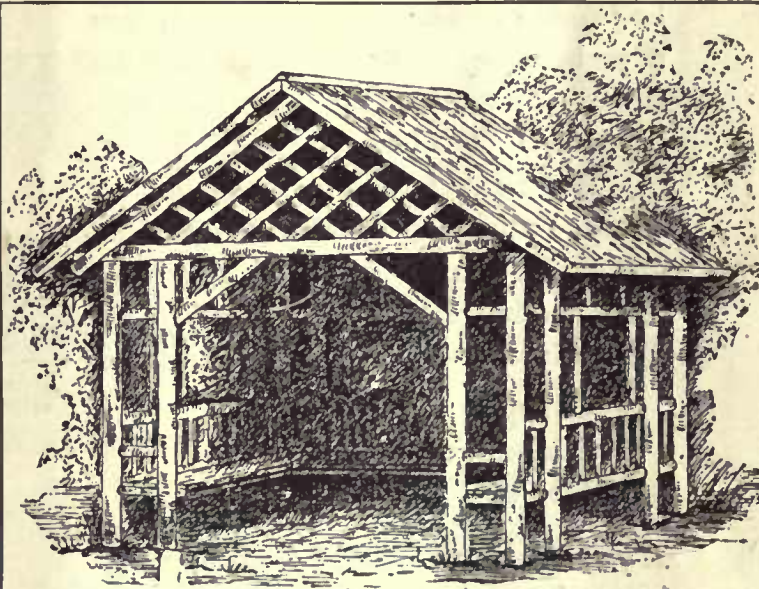


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people congregate

*Plain Ends*



THE fine craftsmanship and quality of cedar in this rustic summer house make it a practical as well as an artistic addition to any garden.

The smooth, rich bark is so inseparably a part of the wood that it will not peel and is lasting and insectproof. The house shown in 6 ft. square size, \$130.

Other sizes and designs include pergolas, trellises, bridges, fences and gates, tree seats, lawn seats, settees, chairs and garages.

Catalog on request

**Jersey Keystone Wood Co., Inc.**

Trenton, N. J.

Table \$8.75





(Continued from page 50)

pos of Persian ornament it may be remarked that the native artists have always delighted in varied and symmetrical patterns of great intricacy. External beauty, too, seems rather to have been sought than intrinsic thorough excellence of fabrique, excepting, of course, the products of the Persian looms and the works of the masters in metal.

As to Persian pottery, it has always been more or less of a puzzle to antiquarians. The ancient pieces in perfect state of preservation are exceedingly few and rare, and all have been recovered from ruined areas. There yet remain vast areas to be excavated by enterprising antiquarian expeditions and later efforts are sure to be productive.

#### Old Lustre Faience

The ancient lustre faience dates back many centuries. Its genre was carried down as late as 1586. The finest Persian ware resembles Chinese porcelain somewhat, having a white ground with azure blue decoration in bold free designs. The paste is hard and the color is not blended with the glaze. Later specimens of this genre have less good design, blending color, and a glaze showing greater vitrification.

A second sort of Persian faience is thicker, shows a departure from Chinese influence somewhat, has a softer and more porous paste, is brighter in the blue, a less even glaze and less well-drawn design. Red enters, as also relief and gaufrures.

A third sort of ware is denser and harder, of blackish color on a white ground, thick glaze, and some pieces have been varnished with single color. Such pieces in this genre as exhibit figures in the decoration show these without faces, which would suggest that this class of pottery was the product of Persian potters of the Mussulman Sunni sect, a sect more rigidly opposed to presenting the human face in art than that of the Shi'ahs.

A fourth sort of ware is white and translucent of still harder paste, and bearing no marks or makers. I have only seen this ware in small pieces. It is rare and is usually styled *porcelaine blanche de Perse*.

A fifth sort of faience is also translucent, very thin and ornamented with lacey designs.

The ruins of Rhages have yielded examples of the sixth sort of faience, a

common pottery of reddish clay varnished with single color, and all somewhat in imitation of the celadon porcelain of China. The green and bronze varnish is often very beautiful. Some of these pieces have designs in relief and gaufrures.

The faience tiles of Persia are among its most interesting and beautiful ceramic remains. Most of these tiles date from such Seljuk or Moghul rulers as Malik Shah (1072), Hulaku Kahn (1256) and Ghazan Kahn (1295).

India has never produced anything like a porcelain. Even pottery of the glazed sort rarely appeared previous to the Mussulman tile products, which tile products were the forerunners of the modern glazed wares fabricated in Multan, Jaipur and Bombay. However, unglazed pottery has been common throughout India for countless centuries.

In speaking of Hindu and of Buddhist art Ananda Coomaraswamy writes, "I do not forget that in almost every art and craft, as also in music, there exists in Hindustan a complete and friendly fusion of the two cultures. The non-sectarian character of the styles of Indian art has indeed always been conspicuous; so that it is often only by special details that one can distinguish Jain from Buddhist stupas, Buddhist from Hindu sculpture, or the Hindu from the Mussulman minor crafts. The one great distinction of Mughal from Hindu art is not so much racial as social; the former is an art of courts and connoisseurs, owing much to individual patronage; the latter belongs as much to the folk as to the kings."

The alluring arts of the East are well worth one's study, well deserving of one's enthusiasm. Perhaps the illustrations of some of the antiques of Persia and of India here reproduced from photographs of some of the fine examples to be found will awaken an interest in the subject in some who chance upon them. I only hope the world holds more Major Kyttyles of revered memory, and that you, too, may have the good fortune to be brought into communion with such treasures as made the major's home vie with our conceptions of the palace of Aladdin, treasures which in time brought even the Pickhams to forgive the major his diaphanous-tailed goldfish, to feel no longer the sting of the insignificance of their poor little gilded minnows.

## The Cottages and Houses of French Canada

(Continued from page 25)

stopped against well molded corbels on the gables, often the only pieces of cut stone in the building. The chimneys are sometimes finished with little molded copes of quite Gothic character. If there is a single chimney, it occupies the apex; if the house is double, the two chimneys rise up on each side of the gable, and are connected by a parapet wall. The gable parapets are very high and are boarded or shingled on top. Wrought iron "S" anchors are often used to bolt in the principal roof and floor beams. The cottage from Montreal shows the double chimney and anchors. The Chateau de Ramezay has quite a row of anchors along the front.

The gable form is not really well adapted to a snowy winter climate and the high parapet is probably a tradition from the town houses, where it was of value as a fire partition. So in the later cottages we find that it is discarded and the roof is taken over the gables to form a deep verge. The whole gable end, above the line of the eaves, is now often lined in wood and shingled. Along with this verge treatment comes a great

extension of the bellcast eaves. Back and front they are stretched out to the utmost limit of practicable construction and form a roof over the narrow gallery. The next step was to stretch a little further and support the eaves with posts, when we get the typical deep verandah of priest's house of so many Quebec villages. Quebec has a good verandah climate. Here is shelter from snow in winter, and in summer, a gathering place for old and young. Sometimes the gallery is double, and there is an interesting type found in the Ottawa valley in which a narrow gallery, sheltered by the deeply projecting eaves, is taken right round the house.

The attic room is lighted by small, plain dormer windows with pitched roofs, either gabled or hipped. They are set low on the slope of the roof and so do not break the skyline of the house. The roofing is usually of shingles. Many of the churches and of the larger houses, however, have rooms covered with squares of tin, laid diagonally. This weathers with time to beautiful shades

(Continued on page 54)

## A COZY, ARTISTIC COTTAGE ALREADY BUILT FOR YOU

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Cottages	Garages
Bungalows	Churches
Homes	Schools

If you have an industrial housing problem, we can give you information about that, too.



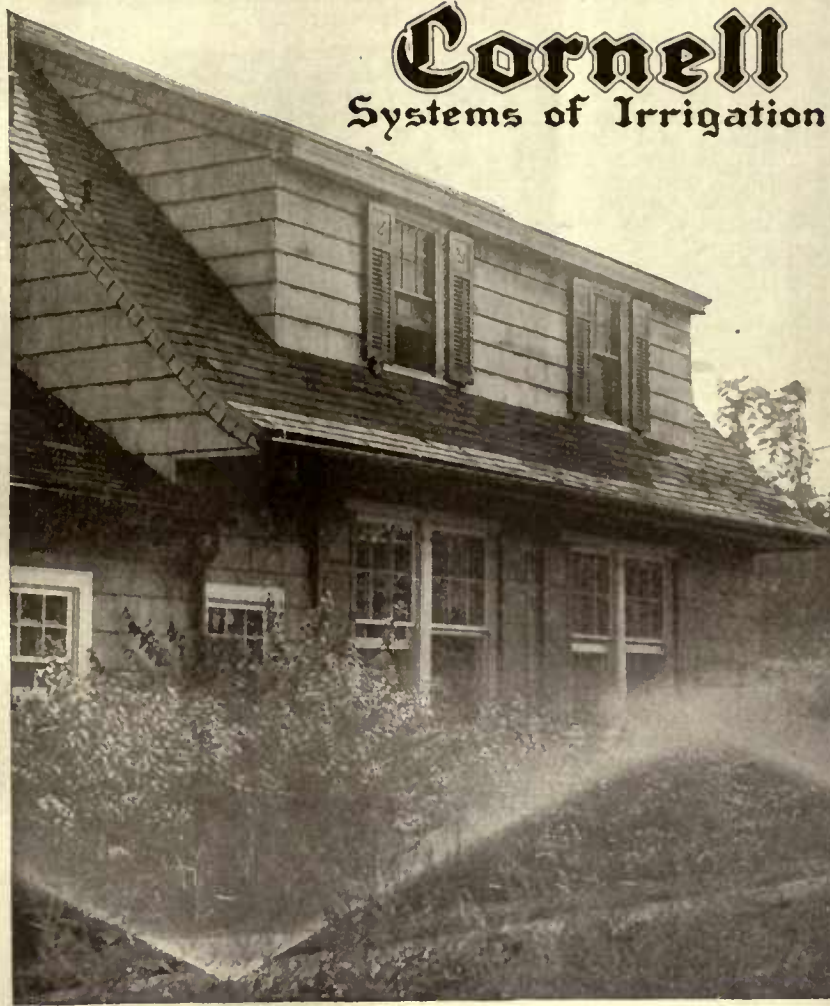
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When in use, the hopper comes out as shown. Not in use it sets flush with the foundation and a protected glass door serves splendid light to the basement.

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The Majestic improves the looks of your foundation at the same time minimizing the depreciation of your home. Built extra durable of cast semi-steel and boiler plate.

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## The Cottages and Houses of French Canada

(Continued from page 52)

of brown, dull green and gold, like nothing so much as the scales of a great carp, and these tin roofs are one of the most beautiful and most interesting features of Quebec architecture. It has been stated that they were made of the tin containers used for export from England. This seems a possible explanation, for tin is not found in commercial quantities in Canada, and is not used as a roofing material in Europe.

### Enlarging and Placing

When a house became too small, the usual method seems to have been to add to the length, so that houses are sometimes found of double length. A wing was sometimes added at the back, at right angles to the main building. The simple, oblong shape is, however, one of the characteristics of the type.

The houses usually stand close up to the road, with no garden, or at most only a very small one in front. The garden, with its vegetables, tobacco plot and fruit trees is usually at the back. This arrangement, like so many others, is the natural outcome of the climate. When the deep snow is on the ground, the shorter the distance from the front door to the road, the better.

The larger houses in the country are in two stories with often two additional floors in the roof. Though not so interesting as the cottages, they yet have a solid, simple quality which is refreshing in contrast with the flat-roofed iron-corniced aberrations which are too often taking their place.

### Religious Houses

The most interesting of the larger buildings are the houses of the religious orders. In them a simple but very effective type has been produced, based in the main on the simple renaissance of Henry IV. They are two or three stories high with an attic low down on the roof, and are planned in long simple wings, with a dome over the central

block. Ornamentation is confined to an occasional niche for a statue, or a little wooden fleche set on the roof. The walls are of rubble, with stone surrounds and shutters to the windows. The verticality of the windows is strictly preserved and there is no attempt at picturesqueness or ornamentation. Yet honest building, good proportion and a big roof are in the result more beautiful than elaborate architectural designs. The general quality is of great sobriety, as befits the object of the buildings. They look like what they are, and they look fully capable of facing all the rigors of a Quebec winter.

Of the churches it is not possible to write now. They form a group of great architectural interest and distinctive character, though many of the most interesting have been lost and their places taken by modern buildings of no great beauty. They are usually aisleless, with very large roofs and a slender picturesque steeple set on the roof at the western end. They have eastern apses, above which is often set a little fleche. Curiously enough, though the typical house is of stone, the typical old church is of wood. In many parishes possibly a stone church was too difficult a problem for the local talent.

### A Native Style

The old buildings of the Province of Quebec are one of the few genuine vernacular styles of the American continent. Though their roots may be traced to old France, yet in their present form they are the outcome of Canadian conditions. They are not, like so much modern architecture, mere adapted copies of European work, they have no trace of the drawing board and the T-square. They are a native style, simple no doubt, and lacking in the finer graces of craftsmanship, but well built, well adapted to the country and with that charm which so usually accompanies honest and direct effort.

## Landscape Plans for the Small Place

(Continued from page 23)

autumn. A clump of arborvitae screens a space which could serve as a small drying yard. Dense vines cover the rear fence, forming a background for a succession of flowers—poet's narcissus, bleeding heart, coral bells and speciosum lilies.

In the main turf panel, large patches of snowy white and violet crocuses come first. These are followed by early yellow tulips. Near the terrace are blue grape hyacinths and orange crown imperials.

In May the panel is framed by hundreds of stately lavender-blue *Iris pallida*, and near the terrace a combination of purple wistaria and iris, orange trolius and deep yellow azalea.

Next come rows of pink Oriental poppies. Then the center of interest moves to the terrace where blue larkspur, Harrison's yellow roses, light blue forget-me-not-like masses of anemone, early pink and white phlox and climbing tea roses of creamy yellow and pink, uphold the dignity of early summer.

It being now midsummer, the garden becomes quietly green, relieved only by anemone and the late lemon lily. The respite, however, is of short duration, for the phloxes, in hand with masses of gypsophila, presently fill out the garden again with a cool combination of lavenders, pinks and cloudy whites, which linger until the speciosum lilies and Japanese anemones foretell approaching autumn with its helenium, New England asters and monkshood.

On the sunny side of the house there is a space for a tiny rose garden, with

brick walk and low bird basin. Surrounding it is a hedge of dark Japanese yew. On one side the roses are red and white; on the other, pink and coppery yellow. Around the circle is a border of baby polyanthas. The few kinds selected are of the choicest and hardiest—climbing teas, moss, hybrid perennials, and everblooming hybrid teas.

This third planting costs about \$267.55, divided as follows: evergreens, \$73.70; deciduous trees, \$13.75; deciduous shrubs, \$28.85; vines, \$19.50; bulbs, \$14.40; perennials, \$86.35; roses, \$31.

Now that the pictured dream is transfigured in concrete form, there remains the practical question of cost. The lists show the quantities of the plants needed to carry out the plans in their fullest perfection. Supposing that rigid economy is necessary, these totals can be decreased without sacrificing the essential elements of the design. It is hardly advisable to curtail the quantities or sizes of the plants, but by taking more trouble, the following reductions can be effected:

Plan No. 1. Substitute 10 *Evonymus radicans* from side of house for 10 prostrate junipers across front. Omit screen of poplars, and wait for shrubs to grow. Omit *Chrysanthemum uliginosum*, six peonies, hemerocallis from front of shrubs around lawn. Raise the following plants from seed: forget-me-not, English daisy, larkspur, cosmos, calendulas, ageratum. The amount saved is \$32.28. This makes the original estimate of \$106.48 dwindle to the sum of

(Continued on page 56)

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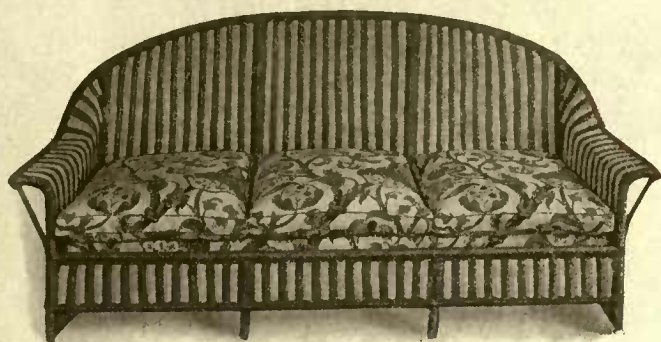
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## Landscape Plans for the Small Place

(Continued from page 54)

\$74.28. Raising the perennials from seed will take another year of time with considerable skill and care, but it can be done. Another way of effecting a reduction in the cost is by collecting wild plants. This is more easily managed, if sufficient care is taken not to allow the roots to dry out.

**Plan No. 2.** Omit half the roses on the fence. Collect in the woods ferns, hemlocks and larch (but not street trees), junipers to take the place of Mugho pines, laurel to take place of leucothoe, spice bush, and wild grape. Raise these perennials from seed: arabis, aquilegia, foxglove, Oriental poppy, larkspur and helenium. The amount saved is \$50.75. This brings the original estimate of \$188.55 down to \$137.80.

**Plan No. 3.** Omit box edging around turf panel and taxus hedge around rose garden, substituting arabis and 30 plants of Japanese barberry. Omit roses except climbers. Plant these perennials from seed. Oriental poppy, larkspur, *Helenium autumnale*, and *Helenium autumnale rubrum*. This cuts the original estimate from \$268.55 to \$172.35. The

items of labor, loam and fertilizer vary so greatly that it is not possible to give a general estimate. Suffice to say, that the grounds about a small place may be developed in quite an elaborate manner without the expense becoming prohibitive.

The continuation of the planting list given on page 21 is as follows:

46. Phlox varieties. 15" apart. (A) L'Evenement, early pink, with the larkspur, 5 plants; (B) Elizabeth Campbell, salmon overlaid pink, 10 plants; (C) Jeanne d'Arc, late-flowering, pure white.
47. *Chrysanthemum uliginosum*. Giant daisy. Individual flowers like Shasta daisy, borne in tall clusters like New England aster. 5 plants, 18" apart.

### PERENNIALS (Autumn)

48. *Anemone Japonica*, Japanese anemone. 12" apart. (A) White, 15 plants; (B) Pink, 30 plants.
49. *Aster Novae-Angliae*, royal purple New England aster. Tall, vigorous. 10 plants, 12" apart.
50. *Helenium autumnale*, sneezeweed. Tall, showy, the most glorious autumn yellow yet not coarse like the sunflowers. 20 plants, 12" apart.
51. Hardy chrysanthemum. Small yellow button variety. 6 plants, 12" apart.

### ANNUALS

52. Cosmos. Early pink and white. 6 plants, 2' apart.
53. Calendulas. Sulphur yellow. 12 plants, 12" apart.
54. Ageratum. Light blue. 24 plants, 9" apart.

## Kettles, Pots and Pans

(Continued from page 43)

copper utensils advisable. One might perhaps use copper for sauces or fish. Copper has one advantage, however: it lasts forever and copper utensils practically become heirlooms.

Nor have we mentioned earthenware, glass or porcelain utensils, for the simple reason that each of those subjects requires an article in itself and they will be considered at a later time. Certainly the modern kitchen glassware used for cooking has opened up an entirely new field to the housewife and the variety of porcelain utensils at her command is legion.

If for no other reason than that it adds to kitchen efficiency and reduces expenses, the housewife should acquaint

herself with these points about cooking utensils. She will buy with more understanding and appreciate the possibilities of her equipment. Moreover, she should investigate the new kinds of utensils as they come on the market. The proof of the kettle is in the cooking. Try the new articles as they are advertised.

Apply to your kitchen the same up-to-date methods that a man applies to his office. When equipment wears out, throw it away and buy new. A well-equipped kitchen is a costly investment at first, but it is the most paying investment you can make in the house. And in the equipment pots and pans play an important rôle.

## Plumbing for the Small House

(Continued from page 46)

quickly and cheaply made by the householder himself.

The water closets were vitreous china, wash down with syphon jet action. The seats were hinged, either of birch or oak reinforced, and were provided with hinged covers. The tanks were low down, vitreous china, set 40" to top from floor, well provided with a 1/2" supply. Tanks had covers which were bolted down.

The lavatories were of enameled iron 12"x21", with full depth front apron, and 8" integral back. The lavatory was supported by concealed wall hangers. The faucets were low down compression with china index handles. Supplies were 1/2".

The bathtubs were of enameled iron inside, and were painted outside after being set. They had a 2" roll, were either 4' 6" or 5' long, 2' 2" or 2' 6" wide, set 22" high, and were provided with combination compression faucets, index china handles and had 1/2" supplies.

The bathrooms are small but most compact, and the size and arrangements of the fixtures were the result of much thought and study. It was made a practice to place the window so that a child, in case of emergency, could reach to shut it.

The extra cast-iron drainage system as shown upon the plans was simple and direct, connecting with all the fixtures by proper waste branches. The main soil riser was 3" and extended from cellar to roof, increasing at roof to

4". The horizontal run in cellar from soil riser to street sewer was 4" in diameter and had no house trap. At the house wall was provided with a brass screw cleanout. All the waste branches of 2" or less were of galvanized steel pipe.

The cold water supply system consisted of either a 1" or 3/4" street main, depending upon the number of bathrooms to be supplied, and taken from the main in the street. Inside the house at the front wall were located a valve and meter. From the meter, the house main was extended on the cellar ceiling, from which were taken branches to the kitchen boiler and the bathrooms on the first and second stories. Valves were provided to control the kitchen boiler, the sink and the laundry tubs and each bathroom. There were no control valves at fixtures.

The hot water system consisted of a thirty gallon galvanized steel boiler, to which was attached a gas water heater of simplest type. The boiler also had a water-back connection either to kitchen range or heating furnace. From the boiler was taken the hot supply, which ran to all fixtures where necessary through the house.

The plumbing in these small dwellings has been most carefully thought out for cheapness and simplicity, and so installed that the householder could make repairs quickly, simply and with but little expense. They were also thoroughly built so that upkeep expense could be kept at a minimum.



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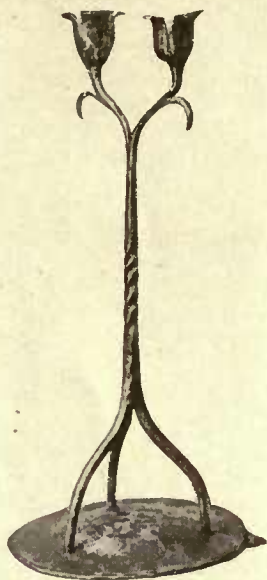


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## The Vegetable Garden in July

(Continued from page 40)

manure, or any material of this kind may be used, and if dry weather prevails at the time of mulching it is a good practice to water the plants thoroughly before applying the material.

We have now reached that time of the year when we must look forward to our winter root cellar and its supplies. So many stop gardening in July, which is one of the most important planting months of the season, as most of the green crops and some of our root crops are started now. If we have kept our faith with the garden we should have on hand a plentiful supply of young plants of those crops that require setting out at this time for winter storage, such as cabbage of the different types—red, Savoy or the large winter keeping kinds—cauliflower, kale, Brussels sprouts and celery.

Most of these plants are set out in ground that has already finished an earlier crop and for that reason some consideration should be given to the fertilizing of the soil. If possible, trenches should be located where the plants are to be planted and manure can be spaded under, or lacking this, a good commercial fertilizer can be worked into the soil. Lift the seedlings with as large a ball of earth as possible; a thorough watering a few hours before transplanting will make for success in this. After setting, the plants should be watered freely, to settle the earth around the roots. Shading for a few days is very helpful and is quite easily accomplished by placing boards above the rows. These can be supported by small stakes and should be a few inches above the tops of the plants. Papers or shingles stuck into the ground will be found satisfactory for shading.

In the small home garden it is possible to employ many methods that are not possible commercially. One of these is always to do the transplanting in the evening; another is to sprinkle the plants very lightly every evening for several evenings or until they show by their strong upright foliage that their roots have become established.

If for any reason you haven't a supply of these very necessary winter crops, the young plants can be purchased quite reasonably from local florists, and you cannot hope to make the garden a real factor in the household next winter unless you make an effort to set out these plants now. Rutabagas, turnips, beets and carrots for storing next winter should be sown now and the best plan is to sow several rows of each at one time.

### Lettuce of Quality in Summer

Lettuce, whether of the curled, heading or Romaine sort, is unquestionably one of our most desirable products of the garden. To the beginner, and in some cases to the advanced gardener, it has always been a big problem to grow really good lettuce in summer, for being a cool crop, it runs to seed very rapidly during hot dry weather. This can be largely overcome by furnishing the plants with the many elements they require. Above all the roots must be kept cool. Make certain at planting time that the earth is rich in plant food and loose to a considerable depth, and apply heavy surface mulches. Deep stirring of the ground cannot be practiced with lettuce, as you can't get close enough to the plants to do much good. Light sandy soil will not grow good lettuce and this is equally true of soils that are too heavy. Where these conditions prevail it will be necessary to remove some of the soil, replacing it with a rich mixture of three parts chopped sod or top soil, to one part well decayed stable manure; a trench about 1' wide and the same depth will be ample. Lettuce must never be allowed to become dry at the roots, so

watering must be practiced with care. Don't wet the tops any more than absolutely necessary or the water collecting in the head will cause it to decay; this is especially true when the plants are heading. It is also a good practice to shade lettuce during the hot dry weather of mid-summer; a wide board placed over the row will serve very well. In some cases the planting of summer lettuce is practised in partially shaded locations such as the north side of a wall or building, or between the rows of pole beans, but burlap shelters erected on stakes a foot above the plants will reduce the percentage of the losses from plants seeding.

### Summer Bugs and Diseases

At this season of the year, gardens frequently suffer from the attacks of various plant enemies or diseases which are often the result of poor growing conditions. In gardens that were improperly prepared, poorly supplied with plant food, or where the plants are unduly shaded or other conditions are bad, bugs of all kinds flourish. In fact, such gardens are invariably destroyed by insects or disease. In good gardens, where the soil has been studied and supplied with its proper needs, such attacks can be readily overcome. In other words, the plants have the vitality to fight the bugs and diseases.

The three principal troubles at this time are blight, mildew and insects. The remedies are quite simple but in all cases should be applied before the plants are weakened by the attacks.

Blight is due to the attacks of minute parasites which puncture the foliage. Preventive measures are preferred, so keep the foliage covered with Bordeaux mixture, and leaves that are infested should be removed entirely.

Mildew is a collection of spores on the foliage which give it the appearance of a gray-white covering. The leaves should be dusted with flowers of sulphur, or some of the standard preparations which are on the market for this purpose.

Insects can be divided into three general classes to make them understandable if anyone cares to. Those that eat and which are the easiest of all insects to destroy, can be killed by covering the leaves with some poison; arsenate of lead is preferred as it shows very clearly on the sprayed leaves and is not so dangerous to the foliage as the other poisons. Insects that puncture the bark and also the sucking types must be destroyed with contact sprays, the standard tobacco sprays being the best for this purpose.

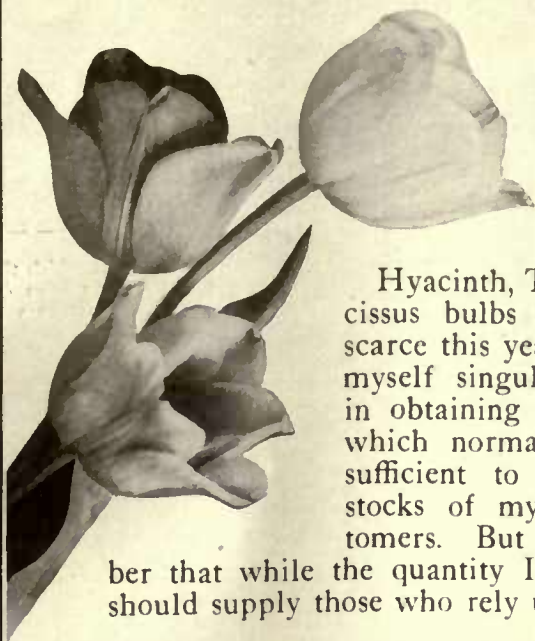
Don't neglect to gather the vegetables when they are of the best quality. After your table has been well supplied, and the garden is still one of plenty, gather the crops and can them for winter use. Always keep the fact before you that there is but one short period in the growth of a vegetable when it is all quality, and make a practice of canning your crops at that stage. Few will be willing to go back to the commercial canned goods if they once get the habit of preserving their vegetables at the proper time.

### Saving the Fruit Crops

Arrangements should be made now to preserve the garden fruit as it ripens; most of the failures in canning are chargeable to the use of fruit that is passé. Fruit of all kinds should be firm for canning, for fruit that is old quickly develops acids and not only spoils quickly but is rancid even before canning. All the small fruits will soon be ripening and the early peach crop is not far off. The point in mind is to have everything ready so that when the various fruits come along they will not be wasted.



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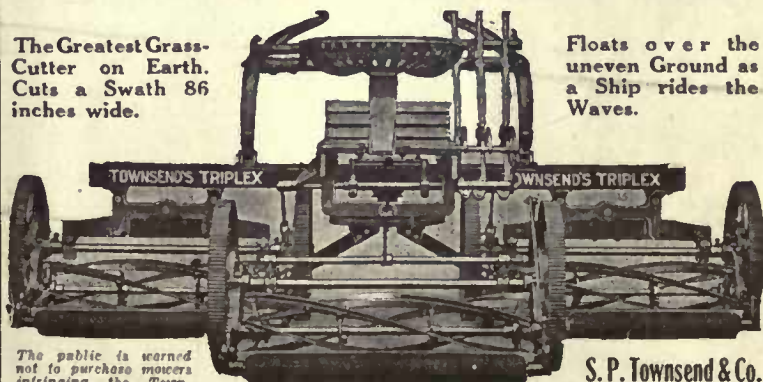
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## The Embargo on Your Flower Garden

(Continued from page 34)

Our gardens will not be ruined or de-spoiled. There are many splendid things in this country, not yet widely known, which will be available for more general use. There are many native things which have never been fully appreciated, and have never been developed by plant breeders and hybridizers, which offer almost unlimited possibilities. It is rather illuminating, for instance, to think of what foreign growers have done with the rhododendrons, and of what we have not done with our native mountain laurel.

Undoubtedly the greatest argument against American production of many of the things which have been grown abroad heretofore is the uncertainty in the situation. And this is somewhat similar to those things said in regard to the production of potash during the war. We have sources from which to produce it here. But those who might have produced it were very shy about going into the matter and starting an American potash industry when they did not know what day the war would stop and importations from the German potash mines might be again brought in, at a lower figure than potash could

be produced here. If the plant embargo existed in the form of a tariff, there would be something definite to go on. As it is now, the ruling may be repealed at any time. The American grower as a result feels that he stands on quicksand, that at any time the bottom may give way under his feet.

In a word, then, the effect which the plant quarantine is likely to have on your own garden is this: There will undoubtedly be a very great shortage during the next few years of many things which heretofore have been in plentiful supply. Particularly fruit trees, broad-leaved evergreens, trained formal plants, such as pyramidal boxwood, bulbs, azaleas, and roses. The prices on these things will be higher than they have been before. Possibly in the past they have been too low. Nursery stock in general has been sold too cheaply, frequently far below the actual cost of production. This has not been a benefit to the American gardener. It has been the direct cause of much poor stock, and poor service, and resulted in a great deal of dissatisfaction which has discouraged the growth of gardening in America.

## Early Summer in the Peony Border

(Continued from page 13)

have done so much to increase the treasures of our gardens. Enthusiasts of other countries have been busy to good purpose, too. Every American peony lover, at any rate, will know the story of our own John Richardson and the peonies of his Dorchester garden, of H. A. Terry of Crescent, Iowa, and of George Hollis, of South Weymouth.

At present the stress seems to be more and more on the production of single and the so-called Imperial and Japanese types. And it does, in truth, seem as if the possibilities of new double forms must have been quite exhausted. Of the herbaceous peony alone there are perhaps five hundred or more really distinct named sorts. I am not ready to join that modern cult that would discard all double flowers merely because they are so. I can, I think, make room in the garden for them all.

These various types beginning with the single and running through the successive stages of doubling, as the stamens become gradually changed into petaloids until the full double rose type is reached, are shown in some of the accompanying illustrations.

Concerning the culture of peonies little need even be said, as very little culture is necessary. I must confess to being a sort of reckless, law breaking

gardener myself. Anyhow, as I have had to do about all the planting and cultivating with my own two hands, I have learned to skip that part of the gardening books that tells how the earth must be disemboweled as a trench is prepared and all this sub-soil carted away and fresh top soil and tons of manure carted back to take its place. In the beginning the strip of land set apart for the border was fertilized, plowed, harrowed and stone-picked exactly as the adjacent land was prepared for a lawn. Then when there was a peony root to be planted, a hole some 2' deep and wide was dug, into which a couple of shovelfuls of old manure were thrown and mixed with as much top soil, taken up alongside. Over this mixture another shovelful of soil was spread, and the peony root so placed that the eyes were 2" below the adjacent undisturbed surface of the bed. Next a stout stake inscribed with the date, name of the variety, and the grower's name who supplied the root, was put in place, and the hole filled. In very dry ground water should be supplied.

During the growing season weeds are kept down and the surface of the bed is given an occasional stirring with a cultivator hoe.

## Architectural Paintings and Etchings

(Continued from page 30)

The ruins of the Coliseum at Rome seem to contain the slumbering soul of the mighty empire, the zenith of whose grandeur it typified. Aside from the beauty of the ruin, it moves powerfully the person whose imagination and intellect love to dwell on the past. It is the "antique reliquary" of Poe's splendid poem. Painters and etchers have been inspired by its personality.

Eighteenth Century Venice, as depicted by the broad canvases of Guardi and Canaletto, has a personality in which romance mingles with religion. The inspiration which it gives to the painter is identical with that which it gives to the poet.

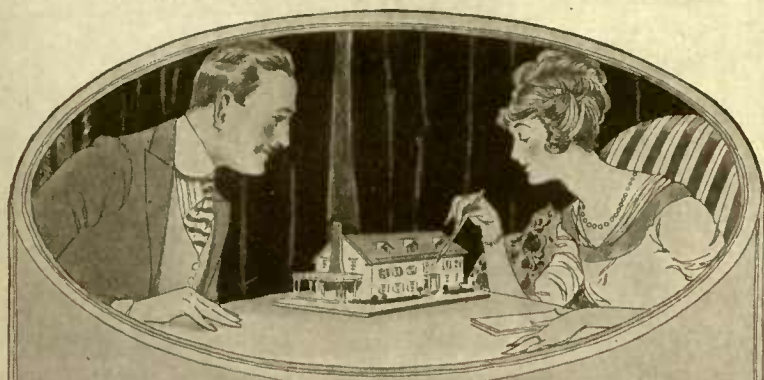
On a rugged crag stands a Scottish castle, baring its face to the stern elements, as staunch and weather-beaten as the character of the Scottish race. Here is a personality calculated to in-

spire the pencil of a Brangwyn or the brush of a Cameron.

By the side of the Ganges, at the crest of a broad stairway, arises an Indian temple, while at the edge of the river ascend columns of smoke from the funeral fires of the devout. The scene personifies the subjective soul of the Hindu religion—the spirit of Nirvana.

The personality reflected in architectural paintings and etchings is not that of an individual, but that of an age, or a race.

And so it comes that one whose four walls are adorned by them cannot, in his thoughtful moods, be lonesome, for he will be conscious of the presence of that which speaks to him, as with a human personality, of the glories and achievements and hopes and romances of the past.



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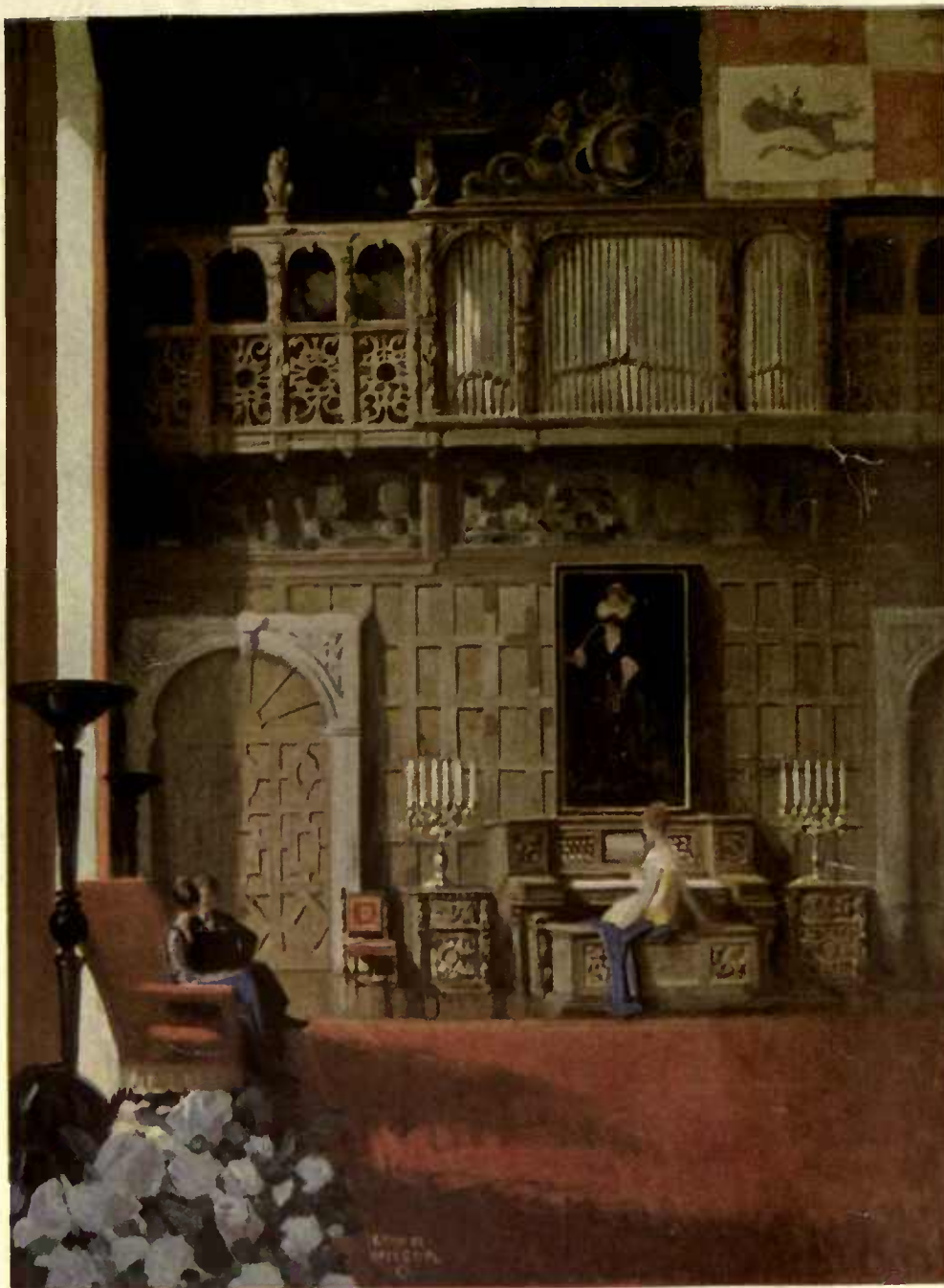


# House & Garden



ANTIQUE COLLECTORS NUMBER





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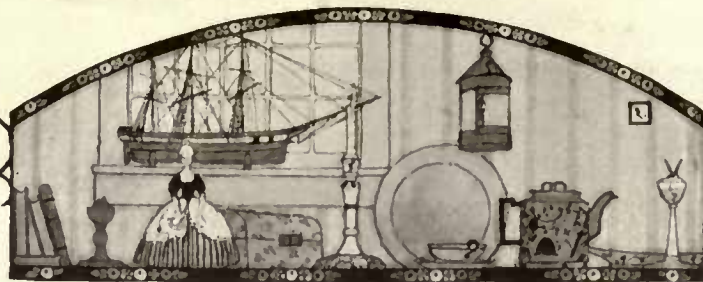
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# House & Garden

CONDÉ NAST, *Publisher*  
RICHARDSON WRIGHT, *Editor*

## AUTUMN FURNISHING IN SEPTEMBER

WITH September starts a bigger and better HOUSE & GARDEN. The child is growing. It will be almost man-size by the time this Fall Furnishing Number reaches you. The reason? Well, the best material available from decorators, architects, manufacturers, gardeners and landscapists is constantly being assembled. The next issue will always be better than the one you have in hand. That is HOUSE & GARDEN's available future—it constantly grows more interesting, more practical, more inspiring.

This September number, for example. Nothing could be more useful than a practical knowledge of furniture—what you should know about furniture before you buy it. These matters are clearly explained by Matlack Price. On another page are found furniture suggestions from the shops.

If you have never considered picture hanging an art, you will when the definite rules are explained in September. Or if you have never thought of using the zodiac signs in decoration, you will find suggestions here.

Of the many articles on decoration two are quite unusual—schemes for the decoration of offices and plans for furnishing a living room that must serve also as dining room. Most offices are forbiddingly inartistic, but these two are the acme of comfort and good taste. The dining-living room is also a feasible solu-



*A library of comfort and formal ease is shown in September*

tion for those whose space is limited. Prices will go with these pieces. There will also be prices on the pages of new fabrics and furniture.

Prospective builders of all girths of purse will be interested in the large brick house, the Georgian Colonial, the Pennsylvania farmhouse and the little Dutch Colonial design shown in this number. Ventilating the house will be explained by an architect who understands all the secrets of air currents and the brick bonds will be explained on another page.

The equipment articles cover the electrical laundry—the most modern addition to the household—and the electrical breakfast, with priced pieces from the shops.

The use of non-classic sculpture in the house forms a fascinating subject dealt with in this issue. There are also two pages of old Italian gardens and fountains, works of master artists, that have many suggestions for the American garden.

A new department makes its appearance with September—dogs. And if you don't enjoy these intimate studies of dogs in their relation to the house and grounds, then you do not understand these four-legged friends. Dogs will be in HOUSE & GARDEN every month hereafter.

There will be twenty-nine different topics on the September contents page. Only a few of them are mentioned here because August needs the space. But this is to be remembered—you will have a weightier magazine to start the fall—more editorial pages and illustrations.

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## THE MARQUISE DE POMPADOUR

Among the collectors that France can write in her Golden Book of Art-Lovers ranks high the name of the Marquise de Pompadour. Without her patronage, as Voltaire observed, the culture of her time would have found itself in a sorry plight under the rule of a king whose thoughts had little or nothing to do

with the finer things of life—that king who stood at the palace window looking forth as the cortège of the Pompadour passed by in a drizzling rain and remarked, "It is a wet day for the Marquise!" This portrait is by Francois Boucher (1703-1770), who was the court painter to Louis XV



Cardinal Mazarin, from a portrait by an unknown engraver. Giulio Mazzarino went to Paris at the invitation of Cardinal Richelieu, and after Richelieu's death became Prime Minister. He accumulated immense wealth and was a great collector



## COLLECTORS OF YESTERDAY

*They Range From Augustus Caesar to Horace Walpole and Make the Modern Collector a Member of a Noble Throng*

GARDNER TEALL

THIS is an age in which Achilles gives way to Douglas Fairbanks, Helen of Troy to Mary Pickford. At least Homer in the original is unpopular and to confess to a liking for Virgil in the Latin is to be frowned upon by those who have persuaded certain of our universities to turn backs on the very cultural presences that have given structure to civilization. As for myself, I shall continue to be old-fashioned. Only this morning I have been dipping into good old Pliny's *Letters*. Now more than ever I am convinced that those who cried most loudly against the classics were those who knew nothing about them. Where, I ask, in all literature will there be found more things of human interest than in the writings of those old masters of antiquity?

It is Francesco Petrarca's chief title to fame that he was an inveterate collector of classical

writings, that he devoted himself with an unending enthusiasm to the recovery of the literature of the Ancients. And yet he knew naught of Greek, little enough of Latin from the point of view of scholarly attainment in the language. What he did realize, did sense, was the value to intellectual development of these bygone literary Titans, and at Padua he warred against the mediævalism which was, after all, nothing more than a warring against the complacency of his own times, just as the very attitude of those of to-day who fight against such of the finer things of life as are to be reached only through contact with the original writings of Homer, Euripides, Aristophanes, Sophocles, Horace, Virgil, Cicero, Caesar, Ovid, Plato, Pliny and the rest are, in effect, smugly complacent in their acceptance of cultural things as they stand.

Renan called Petrarch the first modern man; if only we could be as modern! And what a debt the world owes to his collecting proclivities, an instinct connected with an intelligence!

Of course, there were hundreds, one may venture to say thousands of collectors who were his contemporaries, for the love of beautiful and of interesting things is seldom separated in the normal person from the desire to own them, a desire that has produced more history and more romance than one would dream of.

There are those who dissolve pearls in wine, those who treasure them in necklaces; these two sorts are in the world. To Petrarch each scrap of writing was as precious as a pearl to be added to a necklace to adorn the fair throat of Learning, and his accomplishment, his devotion to this hobby marks him as the very



Spanish scene, showing a corner of an old street in Seville, with its antiquarian book and antique shops. From a painting by Benlliure y Gil, a contemporary Spanish painter, born 1858. Courtesy of the Anderson Galleries



## Prince of Collectors of Yesterday.

### Tullus' Sale

I suppose there have been collectors ever since things were discovered to be collectable. Every object of human creation seems eventually to fall within the collecting class; Father Time saying when. *C. Plinii Caecilii Secundi Epistularum* sounds somewhat formidable when looked upon by a foe to the classics, but this morning it yielded this morsel from the XVIIIth Letter of the VIIIth Book, a letter from Pliny to his good friend Rufinus: "You have now all the town gossip; nothing but talk of Tullus. We look forward to the auction sale of his effects. He was so great a collector that the very day he purchased a vast garden he was able to adorn it completely with antique statues drawn from his stores of art treasures." Ancient Domitius Tullus! would that we knew how your sale came out. Did you turn in your tomb that some Eros from Praxiteles' own hand, some Amor chiselled by



Auction sale at Clinton Hall, New York. By Leon y Escosura. Metropolitan



The Antiquary. From a painting by Edwin White, an American, 1817-1877

great Pheidias himself fetched a hundredth of its value only? Or did you rush off to Dis and to Proserpina with the gleeful tale of how friend Pliny, who thought to get something for nothing, was forced up to a prince's ransom by Lucanus in the matter of that little sardonix gem, engraved by Pyrgoteles, finer, the auctioneer declared, than the *Perseus* by Dioscurides? How human it is to wish to know!

### Nero as a Collector

Those old Romans were great collectors. Even when the creative spirit had degenerated they were appreciators of the fine things which the Greeks had produced.

Petronius, that *Arbiter elegantiarum* of Nero's court, amassed thousands of remarkable art treasures that even the Emperor longed to possess. Coming under Nero's displeasure, and dying under the Emperor's orders, he disdained to imitate the servility of those who, under like penalty, made Nero their heir and, as Suetonius tells us, filled their wills



The ancients collected with no less fervor than do collectors today, as witness an Etruscan Vase Seller, by Jean Louis Hamon (1821-1874)

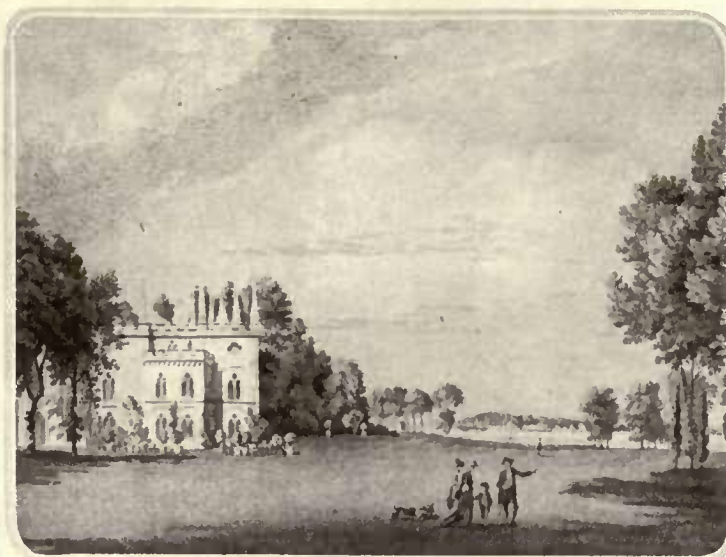


Dutch artists have always shown an inclination to use antiquities in their paintings, as in this by Alexander Hugo Babsker-Korff





*Among Italian collectors Lorenzo di Medici stands out as leader. From a portrait by Giorgio Vasari*



*Strawberry Hill was the villa of Horace Walpole wherein were housed the famous collections of objets d'art of this famous connoisseur and man of fashion*



*Horace Walpole, the English connoisseur and great collector of his day, as pictured by Eckhardt*

with encomiums of the tyrant and his favorites. Petronius broke to bits a goblet of precious stones out of which he commonly drank, that Nero, who had coveted it, might not have the pleasure of using it. Incendiary, violinistic Nero, Nero who on shaving off his beard for the first time put it in a golden box studded with precious gems! What would not collectors of a lock of hair of this great one and of that give to discover the beard of Nero!

I dare say, in no time was human nature more perfectly understood than in Roman days. Even Augustus Cæsar was wont to amuse himself by a device explained in gossip Suetonius as follows: "He used to sell by lot amongst his guests articles of very unequal value, and pictures with their fronts reversed; and so, by the unknown quality of the lot, disappoint or gratify the expectation of the purchasers. This sort of traffic went round the whole company, every one being obliged to buy something, and to run the chance of loss or gain with the rest." How many of us who have frequented the art sales in American cities, from the old Clinton Hall days to the present, would have imagined that Pliny took such things as seriously, Augustus Cæsar such things in jest? How old the new world is, how new the old!

#### Antiquarians Old and New

From the time of the ancient Athenian vase shops, and even from long before that, to our own day, when we may browse in the realms of antiquarians at home, the bazaars of the Far East and the quaint inle-nooks of Europe when we are travelling, collecting has been a passion with the many as well as a mania of the few. But we, ourselves, are more

prone to collect the things of yesterday than were the collectors of yesterday to collect the things of the centuries before their time.

Lorenzo di Medici, Lorenzo the Magnificent, found time when steering through the perilous channels of endless family feuds to immortalize himself as a collector. To the efforts of Cosimo, his grandfather, are due those priceless classical and oriental manuscripts which formed the nucleus of the Laurentian Library in Florence. The grandson was worthy of his forebear. Through John Lascaris he procured from the monastery of Mount Athos two hundred manuscripts of greatest importance for the Lauren-

tian. Alas, this incomparable collection together with the treasure of antique sculpture, vases and other works of art was partly broken up and destroyed when Florence was sacked under the rule of Lorenzo's wretchedly incompetent son, Piero. Lorenzo, notwithstanding his love for ancient works of art, was a ready patron of the art of his time. Lorenzo's daughter, Catherine di Medici, had all the Medici love for art, and she, too, patronized living artists lavishly, as her husband's father, Francis I, had done in France before her. She it was who took such constructively active thought for the planning of the Tuilleries, and her interest in books, manuscripts and other things led to enriching the collections of the Bibliothèque Nationale.

#### The Golden Book of France

What a remarkable list of collectors France can write in her Golden Book of Art-Lovers—Jean Grolier, De Thou, Pierre Jean Mariette, Cardinal Mazarin, Comte de Caylus—to name but a few of literally thousands! Nor must we forget Madame de Pompadour, whose library and marvellous collection of works of art were sold after her death. There is no question but that Madame de Pompadour took a constructive interest in art and literature, an interest which led Voltaire to assert that, without her patronage, the culture of her time would have found itself in sorry plight under the rule of a king whose thoughts had little or nothing to do with the finer things of life, that king who stood at the palace window looking forth as the cortege of the Pompadour passed by in a drizzling rain and remarked: "It is a wet day for the Marquise!"

Charles I of England was a king whose art-collecting pro-



*Examining Arms, by José Villegas, a noted Spanish painter (1848—). An interior showing three gentlemen in 17th Century costume examining pieces of ancient armor in the collection about them*



clivities were rich spoils indeed for the Cromwellians. In the quaintly worded old catalogue recording his possessions we find noted, amongst other things, "Item, a landscape piece of trees, and some moorish water, wherein are two ducks a swimming, and some troupe of water flowers, being done in a new way, whereof they do make Turkey carpets, which was presented to the King by the French ambassador; in an all over gilded frame. 1 ft. 10 x 2 ft. .5 wide."

#### Horace Walpole's Virtuosity

Some of King Charles's treasures in the century following passed into the hands of Horace Walpole, who housed them in his villa, Strawberry Hill, that "Gothic castle" which revived the English 18th Century taste for Gothic design. Austin Dobson's book *Horace Walpole*, says of the Master of Strawberry Hill: "As a virtuoso and amateur, his position is a mixed one. He was certainly widely different from that typical art connoisseur of his day,—the butt of Goldsmith and of Reynolds,—who traveled the Grand Tour to litter a gallery at home with broken-nose busts and the rubbish of the Roman picture factories. As the preface to the *Ædes*

*Walpolianæ* showed, he really knew something about painting; in fact, was a capable draughtsman himself; and besides, through Mann and others, had enjoyed exceptional opportunities for procuring genuine antiques. But his collection was not so rich in this way as might have been anticipated, and his portraits, his china, and his miniatures were probably his best possessions."

We must not judge Walpole's virtuosity by all that accumulated in his house—Wolsey's

lent his presence to our ranks.

So, you see, collecting is not merely a fad of recent generations. In that which has gone before there is ever a peculiar fascination. The field is limitless, its duration unbounded—things which to us of today are commonplace by reason of their niches in our everyday life, will be treasures to posterity a hundred years hence. Thus will the love of collecting go on from generation to generation, with new converts always ahead.



*A Bazaar Scene in Cairo, showing the antiquary shop of that country. By Henry Hall, an American artist (1875-1913)*

hat, Van Tromp's pipe-case, King William's spurs, and, I dare say, some chips of stone from the Parthenon! But let it be remembered that these things were gifts to Walpole, and as such were just as necessarily within reach as the cut-glass wedding-present pickledishes of our own century must be given shelter against the sudden appearance of their donors. Perhaps there is merit in the discipline of such tender-heartedness.

Well, gone is Master Horatio, gone the wits and beaux and the belles of his day, but he remains in our thoughts as the Georgian master of Chelsea china pseudo shepherds and shepherdesses, the most elegant of collectors, the most brilliant of subjects in the sovereign realm of precious bric-a-brac. We are glad that he



*Among the artist-collectors we find Rubens. This picture of Rubens' studio is from a painting by Rubens in the Pitti Palace, Florence. Here are depicted the art treasures that the great artist gathered about him*





Northend

The severe classical style following the Third Colonial Period has been called American Empire. It is successfully used in this dining room, where green painted walls, consoles, mirrors and table all produce a room of pleasing dignity

A classical Empire cornice of dull gold lightens the green walls. The white wood trim is early Georgian in character, the chairs of a Chippendale design and the rug shows Adam proclivities. A marble baseboard gives a foundation

The inset plaques and brackets with busts are Empire features. These busts reproduce in green bronze originals excavated at Herculaneum during the 18th Century. They were executed by di Angelis of Naples



## AMERICAN EMPIRE

As Reproduced in the Dining Room of  
E. Elliott Guild, Esq., at Boston, Mass.

LITTLE & BROWNE, Architects



# U P I N T H E A T T I C

THE collecting habit, like everything else, doubtless started with the cave man. One day he brought home a shell that caught his eye—a pretty shell of pinks and grays. He set it on a shelf in the cave and told the family that he'd brain 'em if they touched it. By and by he brought home another and then another until the shelf was full. On rainy days when he had nothing else to do, he scratched pictures on the shell, and he'd clout the wife and children if they joggled his arm while he was at his art work.

In time, the cave proved inadequate because the women folks wanted a decent home to bring up the children in, and the family moved to the hut. The pink and gray shells were moved along with the babies and the bear skins and the gourd casseroles, and made quite a pretty showing in the new home.

By and by the hut grew to a cottage and the cottage to a house with an upstairs and a down. Then the family began to have more than one suit of clothes, and a place had to be provided to keep the winter wardrobe. So an attic was built to the house and all the old things that weren't needed, or had been broken or had outlasted their usefulness were stored away there and forgotten.

Then one day an adventurous soul with a sense of curiosity went up to the attic and rummaged around. Among the old things he found a heap of pink and gray, faded, dusty shells. There were pictures of deer and bear scratched on them. And he brought them downstairs and said, "Oh, look what I found up in the attic!" And he set them on a shelf by the window and told the children he'd thrash them within an inch of their lives with his *yataghan* if they dared touch them.

And other men and women, seeing these shells, started rummaging in their attics and brought to light untold treasures of the past. And as they adorned their houses with them they began to think more kindly of their ancestors.

That doubtless is the way collecting started. It begins in the accumulation of ordinary day-to-day objects, it is enriched by discarding and forgetting these day-to-day things, and finally becomes popular by discovering them again.

In the meantime they rest in the attics of the world awaiting their discoverers. Consequently, without attics collecting would be an impossibility—and so would many of the good things of this old world.

And yet there are people who don't believe in attics!

ALL people, like Caesar's Gaul, are divided into three parts—those who consider an attic a dump, those who think it a treasure trove and those who don't believe in attics at all.

There is a certain group of people—and their numbers are growing—who believe that the best way to handle the difficulties of today is to shatter the world to bits and remake it closer to the heart's desire. And they go about their work with murder and arson and pillage or absurd legislation.

The Bolshevik mind has existed from the beginning of time, but because it has been held in check some of the good things of the past are left to us to hand down to coming generations. In every chaotic situation there has arisen some man who threatened to brain the race family if it touched his pretty shells. He wanted those shells for himself and his children when they grew old enough to appreciate them. The old Bolsheviks—and the new—believe that no man has the right to inherit from a forebear or call anything his own. Should the Bolsheviks prevail today, decent men and women will have to give up the pleasant habit of collecting, and the attic would become as useless as adenoids.

Contrasting with this Bolshevik type are the other two. One maintains a half-and-half attitude toward the past. They are eternally laying things on the table, discarding them to the attic of Time. They really don't believe in the past; they merely cling to it because they aren't quite sure which way the future will jump.

The others—those who look on attics as treasure troves—believe that in the past lies the hope of mankind and its available future. Of the three groups this seems the most sensible. Old faiths, old lovers, old institutions are constantly being put up in the attic of the world there to gather dust and the fine patina that only age can give. But there is still much usefulness in them. There is still beauty to charm the eye and the romance of time to stimulate the imagination. A new age revives them. Men haul them forth. "Look what I have found up in the attic!" And they become popular again.

THERE is something about collecting that never entirely dies. Its heritage, stretching back to those pink and gray shells in the cave, may be dim at times, but it goes on and on, constantly being resurrected in one phase or another. For this reason men find it a source of constant refreshment. It keeps them young because it never grows old. Let it be handboxes or bottles, stamps or Whistlers, Japanese prints or Colonial lamps, neither the acquiring nor the owning comprise the whole of collecting's lure. It is this vast reaching back into the past that makes it so popular a hobby, this discovering things in the attics of yesterday.

The past without men and women means nothing. Just so collecting without a comprehension of the men and women of the past means nothing. A chair five hundred years old is merely so much wood and leather, but a chair that men and women have used for five hundred years—ah, there's the secret! In days gone by men and women found these things useful and pleasing. That pictured handbox tells of a bride's heart flutter. That consular ivory records the ancient form of political graft when Rome was young. This tankard's handle is worn with the grip of men who drank heartily and needed no legislation to save their souls. This four-poster holds the secrets of life and death and the peaceful sleep of honest folk who laid them down in it.

You cannot collect anything without having generations of ghosts looking over your shoulder. You cannot go into an attic without arousing the spirits of the past. Once you become a collector you join the innumerable throng of those who have made and cherished these things, a throng hopeful that you will appreciate them, care for them and hand them on to other folks when your interest in them dies.

THE people who don't believe in attics—the Bolsheviks of all times—have a theory that an intangible something called the State should own and control all possessions. During these next few years we shall see which will prevail—the intangible State or the tangible person. It is a line-up between those who cherish the institutions of the past and an idea, between those who feel the innumerable throngs of yesterday and those who do not.

In this arrangement of forces the collector must play his part. He must cease collecting for the sake of cornering the market in a certain collectable object, he must cease hiding away his possessions from public use and enjoyment. He must prove to the world that collecting is not a mere whim or fancy by which to spend his surplus cash, but that it stands for a belief in the good and beautiful things of the past, that it is as legitimate an amusement as seeing baseball or playing golf, that it is as necessary to a full life as reading books or listening to music.



## THE COLLECTOR

Beware the Gimlet-eyed Collector  
Who haunts the Manse,—a Ghoul, a Spectre!—  
That, when the Aged Owner dies,  
He may achieve some Battered Prize!  
He craves some Highboy famed in Fable,  
A Warming-pan, a Gate-legged Table,  
A Chelsea Jug for Cream or Ale,  
Or Girandole by Chippendale.  
An Antiquarian Fanatic,  
He snoops about the Dusty Attic,  
And if he finds a Spinning Wheel,  
My Stars! you ought to hear him squeal!  
Oh, drier than a Latin Tutor,  
His Talk is all of Marks on Pewter  
And Sheffield Plate and Jackfield Ware,  
And what is Common, what is Rare.  
An Act Abolishing Collectors  
Would find, I take it, Few Objectors  
Except (one cannot well deny),  
The Folks from whom Collectors buy.

—ARTHUR GUITERMAN.





Gillies

## WROUGHT IRON *and* ROUGH WALLS

*Perhaps the finest background that can be given wrought iron is a rough plastered wall. They both are fashioned by hand and have the sturdy imperfections and delightful texture of hand-wrought work. Combined with marble, as in*

*this hallway, they produce an effect that no other architectural mediums can approximate. This view of hall and stairway is from the New York residence of F. F. Palmer, Esq. Delano & Aldrich were the architects*





Gillies

*One can never entirely overcome the limitations of the long, narrow hall, but it can be made interesting by the dignified arrangement of wall furniture*



## FURNITURE FOR THE LONG HALL

*A Problem That Is Solved  
by Grouping*

*Long tables, benches, chairs and cabinets—the wall furniture of the past—is used in the New York apartment of Mrs. Henry Bowen. Lewis Colt Albro, architect*



*When the hall is not so attenuated it can be used as a reception or living room. Against paneled walls dignified pieces are placed and groupings made with chairs, lamps and occasional tables. The principles used here apply to even the most modest hallway. W. & J. Sloane, decorators*





## FLEETS THAT NEVER SAIL

*Model Craft Today Form One of the Most Romantic and Stimulating Subjects the Collector Can Command*

HARRISON CADY

TIME was when collecting ship models was left almost entirely to artists. Ever in search of the picturesque with which to adorn the studio, they would return from summer sketching trips with a "square rigger" bought for a few dollars in some little fishing village. If they journeyed abroad they would send home a quaint Dutch model from Maarken, a fishing boat from Brittany or perhaps an early 18th Century Dutch man-of-war from Amsterdam.

Suspended from lofty studio ceilings the little ships, stirred by frolicsome skylight breezes, would swing restlessly about and strain at their slender cables as though anxious to begin the voyages they were destined never to make. Artists looking up from a busy day's work let their eyes wander over their tiny fleet and find in them a stimulus to imagination.

### Ship of Dreams

A brave little Viking ship pushing its bow from the depths of a shadow conjured up visions of hardy Norsemen battling the winter tempest.

A bit of sunlight catching the silken sail of a galley brought to mind Cleopatra and her dark skinned oarsmen driving her golden barge through the waters of the Nile.

A model of a caravel bears the name of "Santa Maria" and in imagination we see in the starry watches of the night the lone figure of a Columbus dreaming of a New World.

On a bracket an early French man-of-war, its sides bristling with guns, is slowly

bearing down on a bulky Indiaman, its hold filled by fancy with a cargo of shining silks, porcelains and jades, rich spices and all the treasures of the Indies.

An early American man-of-war, its port

holes painted Chinese red, turns the mind toward the gallant days of Paul Jones—privateersmen—with tarred pigtailed and pea jackets with brass buttons, and white pantaloons, cutlasses and pistols who roved the high seas.

And so on through the tiny fleet ending with a model of a true American clipper ship, one of the famous packet vessels that won the American Merchant Marine everlasting fame.

This also I suppose, is the reason why men in more commonplace callings have commenced gathering these tiny ships and get to look upon them as a means of forgetting the humdrum happenings of every day life. After an evening with Conrad or Stevenson, your true ship collector loves to let his eyes rest on his miniature boats, for in the delicate tracteries of their rigging link all those heroes of the sea that have gone fleeting across the pages of history.

### The Early Models

It is difficult to determine how far back the history of model ships goes. We sometimes find them in very early paintings. Samuel Pepys referred to the model ships of the British Admiralty in his famous diary. In the 16th and 17th Centuries the navies of the European countries made scale models as a preliminary to building their warships, while for centuries it has been the custom of Britain, that master builder of ships, to make models as guides from which to work out real ships or plan improvements. These constructor's models, on account of their extreme accuracy, are



Hartling

*Ship models should be displayed as near the level of the eye as possible and against a plain background that will silhouette the beautiful detail of the rigging*





*This model of a Maine coaster, built in 1791, reproduces the exact rigging and lines of the original type. From the Harrison Cady collection*

highly prized and now very difficult to obtain.

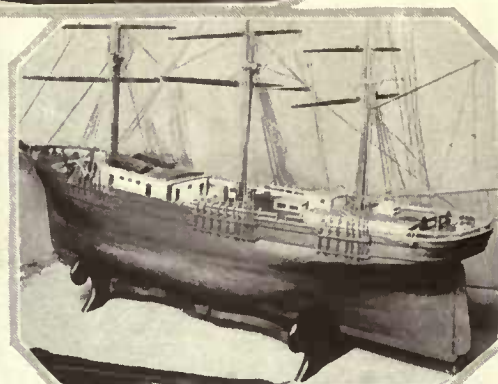
In the ancient days when the Romans held maritime supremacy, it was a custom to make votive offerings to Neptune, God of the Sea, as supplications for safe voyages and escape from storms. At first these offerings took the shape of dripping sea-stained garments hung in the Temple of Neptune in Rome, but, with the passing of centuries, the votive offerings took the form of ships. In Britain, Spain and Holland sailors placed a model of their ship before their patron saint in the village church as a votive offering. These offerings in the shape of Old Dutch galleons with sails all set and pennons flying still hang from dusky ceilings in many Cathedrals of Holland. Long wars took the other votive offerings such as precious stones, gold and silver but these little toy ships escaped the melting pot and are a delight to the tourists of today.

One of the interesting phases of ship models



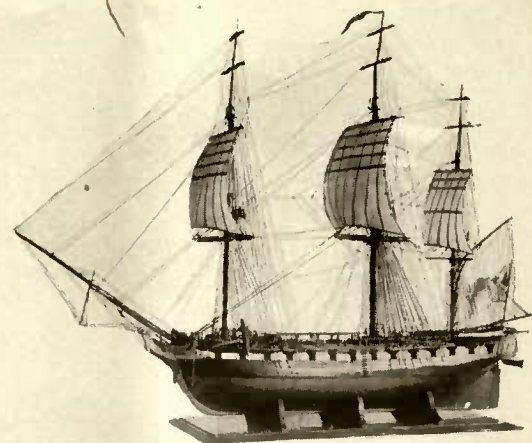
*Sailors' models are often delightfully crude in their execution and lack of scale between rigging and hull. This old model has original sails. Courtesy of Muriel Piers*

*This decorative galley is one of the types now so popular for use in interior decoration. It was built by Charles W. Meyer and is from the collection of Harrison Cady*



Harting

*Deck view of a square rigger, showing the minuteness of detail found in some models. Cady collection*

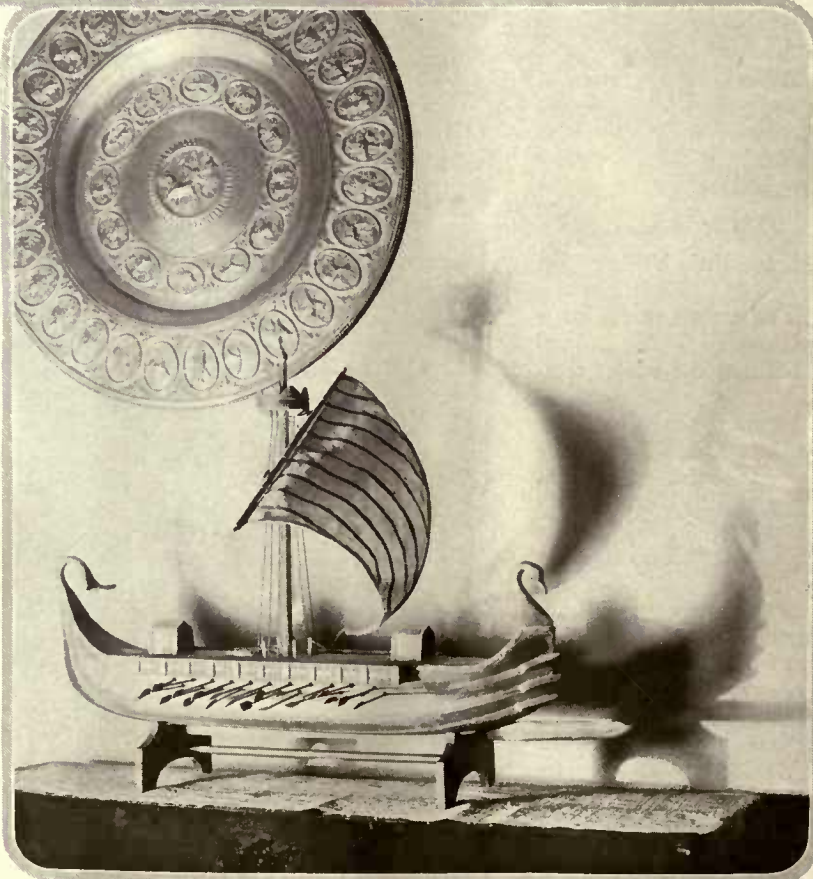


*The French flush deck frigate "La Brailleuse," made by Henry B. Culver, is considered the finest example of his work. She is 44" long and built on a 1-50 scale*

are those of bone made by prisoners of war. These are very rare. They were built in the prison camps of France and England by men who were held prisoners during the wars between the French and English in the late 18th and early 19th Centuries. Prisoners would work together in constructing one of these miniature boats to sell or exchange for tobacco and other luxuries not provided in the prison camps. It is said that the men saved the beef bones from their meals for working material and from them made these quaint little ships. Some of the bone models took from two to three years to build and they rank among the most accurate model ships in existence.

#### [Early American Models]

The custom of building models was much in vogue in America in the last century, when they became quite common. Nearly every captain and sailor's home had a model of some favorite ship. Many of these sailors' models are crude and inaccurate as regards proportions and details, although these very faults sometimes combine to make a picturesque craft. The common faults of sailors' models are in making the block and spars too large in scale for the hull, but, one sometimes finds sailor





models that are wonderful in detail and proportion.

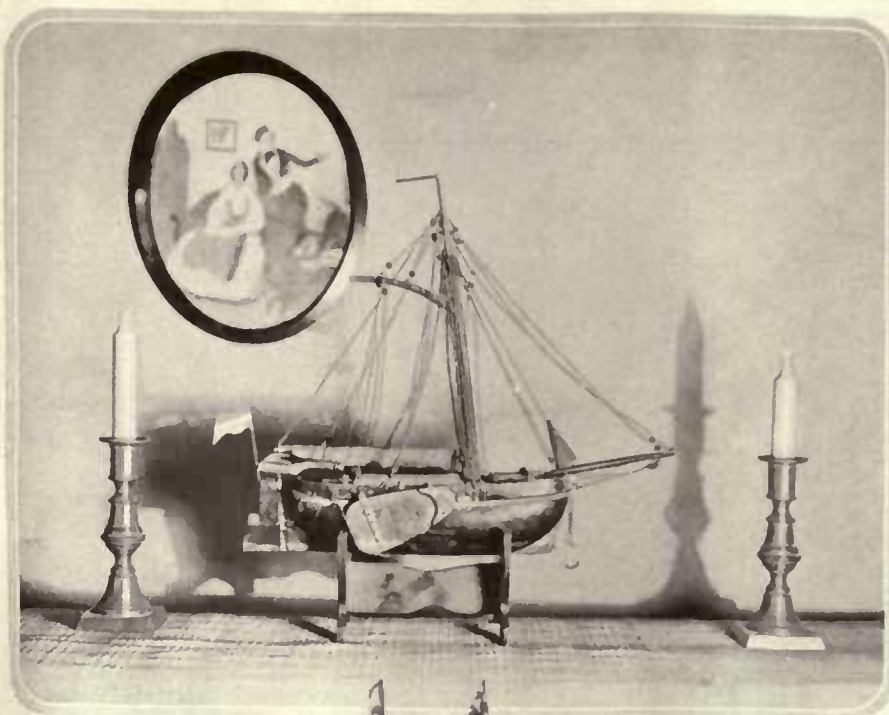
I have in my collection a model of the clipper ship "Haze" built in Mystic, Conn. in 1852 and lost in a gale off Cape Horn some years later. It was made by Captain Forsythe, master of the ship, and was a work of love, for every detail is fashioned in the most perfect and painstaking manner. It was the work of many months, and I like to think of the sturdy New England skipper passing away the tedious hours of long cruises in shaping its tiny parts, in the days when New York was ninety days from Java Head and one hundred and ten from Hong-Kong.

Another model of mine is of the New Hampshire, an American ship of the line which was built by one of her crew. It is unusually accurate, and for many years was hidden behind a lumber pile in a sail loft in Gloucester.

Now and then one finds a model of a clipper ship whose sails bear the emblem of the Black Ball or Red Ball Packet Line, those famous ships that did much in lowering maritime records between New York and Liverpool.

In the early part of the 19th Century it became a practice of many marine insurance companies to require a model of every ship which they insured. This accounts for many of the fine models of square riggers made in the years from 1800 to 1825. These are fine examples of ship-building architecture of the period.

*View of the stern transom of "La Brailleuse." Built by Henry B. Culver. In the University of Illinois Museum of European Culture*



*A quaint Dutch model from the Island of Maarken. Cady collection*



*Type of English Armada ship, A.D. 1588. Built by Henry B. Culver*



*The early American ship of the line was a boat with beautifully complicated rigging and carried four gun decks. This model, from the Harrison Cady collection, is a picturesque and reliable example*

### The Decay of the Art

On the decline of the American Merchant Marine the custom of building models fell into disuse and the little ships for the most part were neglected or stored away in attics, or given to children as playthings until eventually broken up. Several times I have found badly battered hulls with rigging and masts gone, beyond repair yet showing lines and workmanship of great beauty.

Occasionally however, a family revered the work of its grandsire and such a model will be carefully preserved. One boat of my fleet is a singular little model of a Maine Coaster. During a summer holiday spent in one of the beautiful little seaport towns of Maine, with my friend John A. Williams the artist, our quarters were in the home of a family whose ancestors were sea captains. One afternoon the conversation drifted back to the days when this little port was a flourishing ship building centre and its clipper ships renowned the world over. I asked our hostess if there were any models of these ships owned by townspeople and to my surprise she said "Why I believe we have a model somewhere in this very house." A hunt was inaugurated and after a long search the model came to light in a remote part of the attic. It didn't prove to be a clipper, but was a much earlier craft and bore the maker's name and the date 1791. Skillfully drawing

*(Continued on page 56)*

*Stern view of an early American ship of the line, showing the transom comparable to that on "La Brailleuse." The Cady collection*







*The Italian chest, when of the right proportions, makes an excellent serving table. The architectural painting above is in perfect harmony and the chairs balance the grouping*



*In the dining room of the Henry G. Vaughan house at Sherburn, Mass., the walls are covered with a Dutch scenic paper, and a Dutch cupboard is used for the sideboard*



*A dresser of the Dutch type is used in the Vaughan dining room as a serving table. It is pleasantly in harmony with the Dutch cupboard pictured below*



*One so fortunate as to possess a Hepplewhite sideboard should give it a place of honor in the dining room and enhance its beauty with silver and brocade*



# A NEW PHASE OF AN OLD FASHION

*Hutches, Cabinets and Consoles Are Again in Vogue as Accessory Furniture for the Dining Room*

MARY H. NORTHEND

"WHAT an attractive dining room!" This exclamation pleased me, for I knew I had transgressed from the ways of my predecessors. I had added odd and interesting pieces of furniture, grouped them to the best advantage and the result was unusual and charming.

It was while dining with Grandmother one day that I realized the necessity of changing old customs. Living as she did, in the old family house, she had kept intact her belongings. Against the wall in the dining room still stood the old mahogany sideboard flanked by Sheraton chairs. While this was all in good taste, it was dull. I wanted to change their positions, grouping them to better advantage, but refrained, realizing the indignation it would cause.

This set me to thinking about dining rooms in general and the importance of the proper placing of the sideboard.

## Shearer and Hepplewhite

Now sideboards are well worthy of place in every home. In creating their designs the great cabinet makers put something more than mere artistry. Let us study Shearer, who first brought them into existence; Hepplewhite, who has given us masterpieces, and Chippendale who preferred to design serving tables only. These various sideboards are easily distinguishable, as each great craftsman left behind him a determining mark, which enables us to place them in the right period.

Shearer originated the sideboard, as shown by his book of designs in 1778. This gave the suggestion to Hepplewhite who later in his work perfected the curves, using them in the center with concave curves on either side. These sideboards often were finished with straight tapering legs, square, which sometimes developed into a spade foot. They were finished with handles of brass, topped on



*The small sideboard against a large wall space can be made the central figure of a group when flanked with chairs and backed with a piece of brocade*

either side with mahogany vases or urns.

While Hepplewhite sideboards seldom showed fluted legs, Sheraton made a specialty of them, using the square legs as well. Another feature was the brass railing at the back, often elaborate in design. These are perhaps the finest examples of cabinet making to be found among the old pieces and in some ways are superior to Hepplewhite's.

We must not look for sideboards before the latter half of the 18th Century—for it was then that they superseded side-tables. The gap between was filled by Chippendale, who preferred what he termed "sideboard tables." These were usually of mahogany, the frame being elaborately and beautifully carved in designs of birds, flowers and shells. These were about 5½' in length and often were topped by marble.

Any of these pieces are appropriate for the modern Colonial dining-room, so much in vogue today. But the sideboards, unlike those of a century ago, have usually a background of old brocades or old block prints, outlining them to better advantage and pronouncing their position in the group.

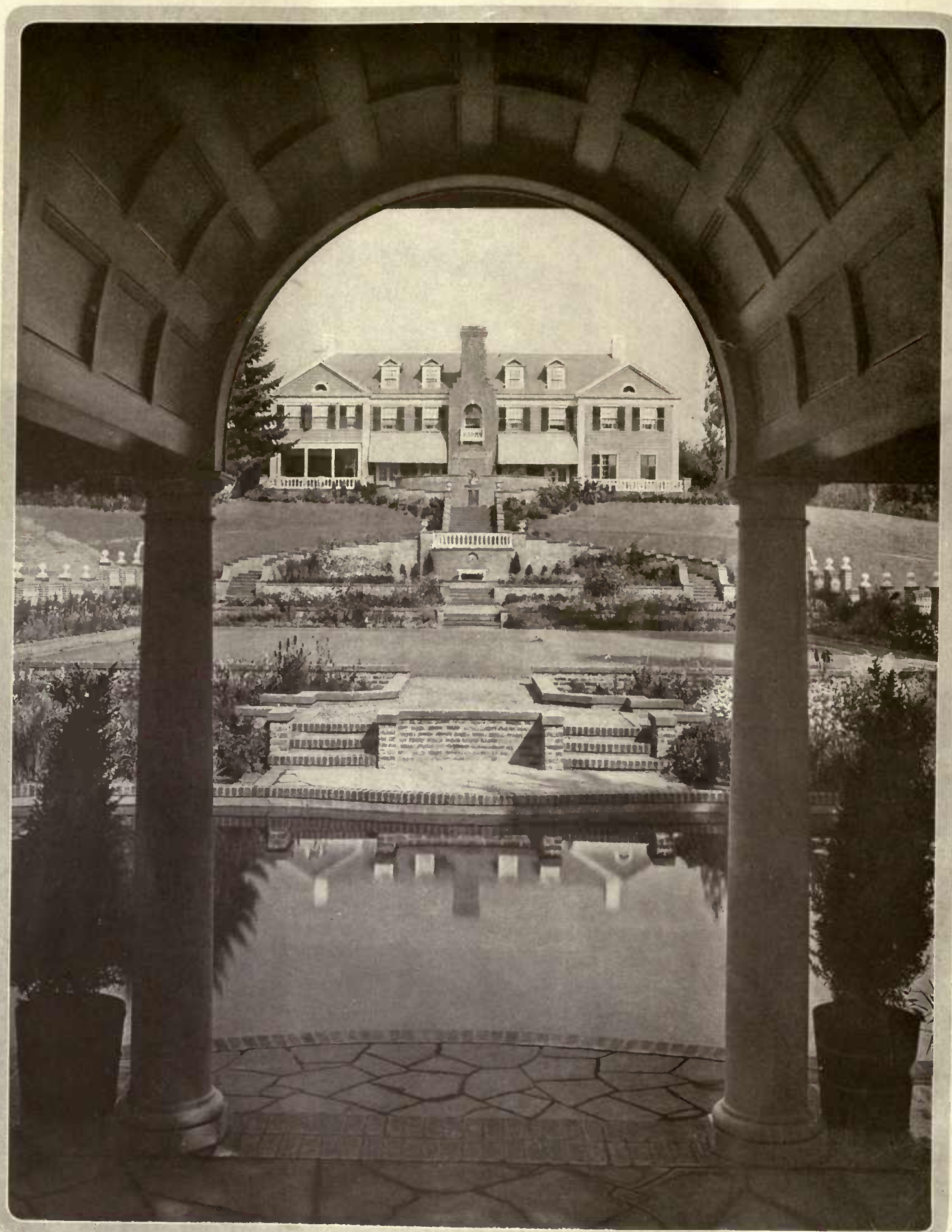
## Dutch and Spanish Cabinets

It is a liberal education to study these old pieces and familiarize ourselves with the expressions used by the craftsmen of different countries and periods. They doubtless received their inspiration from rare bits that found their way into their own country from other lands. This is particularly true of a Dutch cabinet which shows an Italian influence in the design, due probably to some contact with Italian cabinet makers. It is particularly appropriate for a dining-room where the walls are hung with paintings, representing scenes along the canal of the Hague. For a (Cont. on page 58)



*Instead of a sideboard, a console can be used. A mirror or flower painting may be hung above. If a sufficiently large console is chosen the silver can be placed on it without crowding. Chamberlain Dodd, decorator*



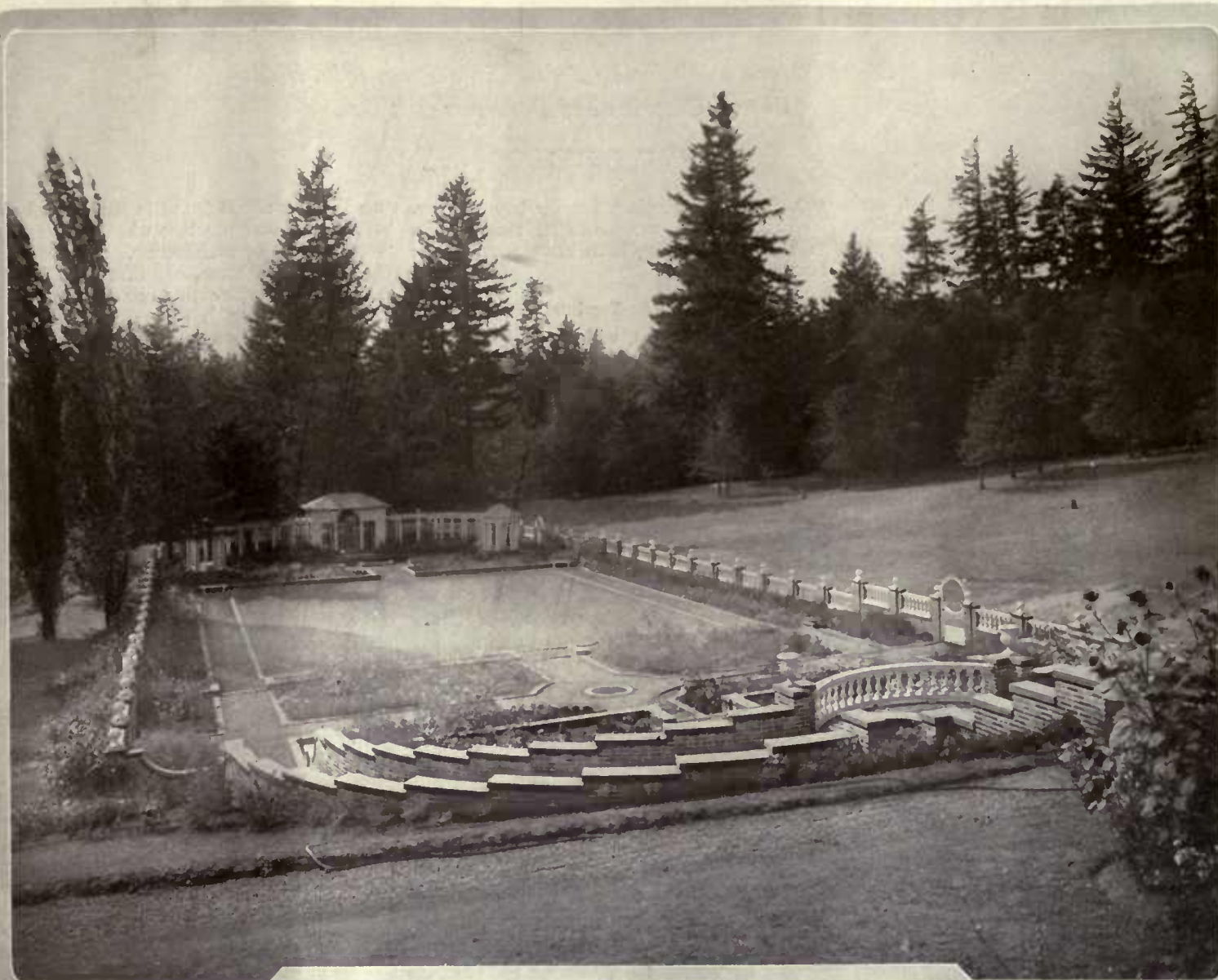


Jones

*One can sit in the cool shade of the tea house and let the eye wander across the mirrored lily pool and trace its path up the brick steps and ramps of the terraces to the house on the hill. It is truly a garden of degrees. The axis lies east and west, with the house at the east commanding beautiful morning and evening views. It is enclosed with*

*walls of red and brown tapestry brick. The treads of the wide steps are flagstones nosed with brick. Crushed gray granite with brick edges makes the paths. The borders are planted with perennials giving, in this climate, a succession of bloom and variety of color and form for some ten months—from February to late December*





The garden is as simple and dignified as the towering fir trees in the background, and the general aspect is pleasingly magnified by the vast surroundings of meadow and the rolling and partially wooded hills of the Tualatin Valley. From the house in the morning one sees the white columns of the temples glistening in the sun, thrown out in bold relief against the black green of the Douglas firs, and in the evening they are soft and subdued while the sun sinks in the jagged, sawtooth skyline formed by the giant firs.



Half-encircled by the curved pergola and protected by the surrounding hills and woods, the lily pool is almost never ruffled by the wind, and the nymphæas grow there undisturbed. In this mild climate of Oregon one can live the whole year in this garden. Only a few weeks intervene between the last blooms of the late fall in December and the early spring flowers in February. Perhaps, on one or two mornings in January there may be a tracery of ice on the pool, but it never lasts for long in the warmth of this sheltered valley.

## A FORMAL GARDEN IN THE NORTHWEST

"Glenwood," the Home of Mrs. T. B. Wilcox, Near Portland, Oregon

L. M. THIELEN, Landscape Architect



# FURNISHING *the* BAY WINDOW

*How it Can Be Made a Distinctive Feature in a Room With Well  
Chosen Curtains and Furniture*

C. C. HOWE

UNLIKE the days of the late 18th and early 19th Century, architecture consists now in developing the inside as well as the outside of the house. This method has brought about most successful results. Today we are not bound hand and foot to follow a certain set type of decoration, but are able to express individuality in the development of our homes.

William Morris has well said that architecture is the study of the requirements of the home. Definite constructive ideas are worked out that produce harmonious and impressive results. The bay window is an outcome of one of these ideas. It has become an almost necessary adjunct to the 20th Century home. Wide or shallow, it is a pleasing feature, and where conservatory effects are used, it enables us to transform an otherwise dreary room.

## The Mission of the Bay

Massive archways produce light and shade, both of which are important features in interior decoration. Into this scheme, nothing fits so successfully as the bay window. It is an addition that demands careful consideration in designing or home planning. It must lend itself successfully to the architecture of the house, harmonizing with the panel, the door, and other special features in order to make an attractive whole. So the bay window has a mission of its own, bringing as it does not only sunshine and health, but adding a decorative, distinctive feature to our interiors.

It is usually placed at one end of the room, or at the side, where it breaks the expanse of wall space.

It should be designed either horizontally or perpendicularly, according to the height and size of the room. The horizontal ones are hardest to plan, as they do not take up as much space as the perpendicular, which are generally wide and shallow. It is essential to consider the molding and paneling, which should be in harmony with the rest of the decoration.

## Proportionate Windows

The size of the window must be according to the room, and it should be placed always in the center; a few inches digression either way will spoil the desired effect. Generally double sash windows are utilized for this purpose, as they are better for lighting, but occasionally casement windows are introduced, especially where the architecture is Gothic.

Formerly the dining room

was the principal place for the bay window. Today, however, the architect, realizing its value, is introducing it in every room in the house.

## Built-in Furniture

In the living room, with its built-in, cushioned seat, it has become a popular part of the decorative scheme, and even the austere hallway is brightened by the adding of a protruding bay.

A charming idea has been worked out in a summer home, where the entrance hall has been widened just as one enters the living room, with a semi-circular bay window, ornamented with grille work. Here also is a built-in desk and window seat. This is used as a morning room and writing room combined.

Plain glass is generally used for lighting purposes, although occasionally we come across one of rich ornamental or stained glass. Most of the art glass used for this purpose is leaded. The lead forms a pattern and holds together the plain panes which occasionally show a slight color. These windows seek to imitate

the lighting effects found in the old cathedrals of Europe, and are best when used with the Gothic style of architecture. They require a formal type of room, one that is well lighted and not dependent entirely on the bay for light.

While the bay is generally a part of the architectural scheme of the house, a very attractive effect can be gained by introducing one into a plain, square room. Take away the small window and replace it with a semi-circular formation used generally with a shingled or tiled roof. Great care should be taken, however, to fix the curved line into the setting, and the windows should be uniform in treatment. This does not necessarily mean a similarity of sizes, but a repetition of the same detail will often produce a pleasing appearance. Horizontal bays should always have an uneven number of windows to make them effective and well balanced. They should show ornamental molding and consistent details, both of which do much to enhance the general composition, taking into consideration, of course, the grouping of the windows and their distance from the floor.

If your dining room is small, the effect of space can be gained by introducing a bay window. The expanse of glass gives it an outdoor appearance and has the additional advantage of causing a breeze. This should be draped in order to bring out the best line and to shade the room from too much sunshine. If the hangings are used as side panels, they should hang straight, with very little gathering, and for decorative purposes, a valance should be hung across the top, using double goose neck rods. These when finished, not only modify the expanse of glass but add greatly to the charm of the room.

## The Window Hangings

For hangings, white ruffled net curtains are always attractive, giving a note of simplicity to any room in which they are placed. They also serve as a good background for chintz over-curtains and harmonize with any color scheme evolved.

For the bedroom, striped blue taffeta hangings lend a note of distinction to yellow walls, and gray furniture, with blue cane inserts. They are made more interesting by finishing with quaint frills and tie-backs of taffeta. Plain strips of the over-curtains are fashioned over wire, to give the effect of a flower. Casement cloth forms an ex-



*In this bay gray walls form a foil for the Louis Sieze and old Venetian pieces. Under-curtains are filet and over-curtains of green taffeta with a green and gold valance. Lee Porter, decorator*





*A bay window is an integral part of the room and its furniture should be in harmony with the other pieces. Here the curtains are claret-colored brocade against white paneled walls, with an unusual valance*



*Where the bay is shallow and long quite interesting furniture groups can be made with large chairs and small tables. Here the arrangement is enhanced by a wainscot and curtains and valances in a soft gray tone*

cellent foil for these curtains and is bound with a narrow space fringe to match the prevailing color of blue and gray.

Occasionally we find a seat built into a bay window cushioned in shades of yellow. This is effective when the windows are curtained with decorative lace hangings. Instead of over-curtains have yellow damask, fastened to a long pole with rings. These not only frame the window and give a touch of color to the room, but can be drawn together at night.

Red and white are distinctive when a rich red brocatel is used, with delicate lace curtains underneath. Ornamental ends and uprights of gilt give an unusual touch to this interior.

In dealing with the subject, we must not neglect the breakfast room. A charming breakfast room can be made in a semi-circular bay; or, if there is a bay window in the dining room it may be furnished as a breakfast corner. Gold and white have been



*The bay window in a bedroom offers the logical place for the dressing table, the windows affording light from both sides. The colors in this boudoir are interesting—striped blue taffeta curtains and dressing table apron against yellow walls. G. T. Davis, decorator*

chosen as a theme for a most charming bay window in a drawing room, flanked on either side by columns topped with gilt griffins. The curtains, a heavy brocade, are over delicate lace curtains that fall almost to the floor. A different effect has been produced by designing a dignified bay at the end of a formal drawing room. Here the lovely gray paneled walls form an excellent foil for the Louis XVI and Venetian furnishing. The under-curtains of old filet have overdraperies of green taffeta, finished with a rich green and gold velvet valance.

The bay window has solved the lighting question most satisfactorily, as it brightens up even the darkest room of the house, adding a decorative touch which emphasizes the architectural details of the room.

A drawing or living room will take on new life by the introduction of this type of window, as it lengthens and gives dignity to the whole apartment.





*There is a rare old beauty in these samples of Irish glass—candelabra, pickle urns and decanters. Courtesy of Miss Persse of Dublin*

## O L D I R I S H G L A S S

*From Cork, Belfast, Londonderry, Ballycastle and Other Parts of Erin  
Comes a Glass Fit for the Collector's Cabinet*

MRS. T. P. O'CONNOR

A LARGE dining room with two doors, one leading from the hall, the other opening on a flight of stone steps descending to an old Southern garden which breathed the perfumes of Araby.

Night blooming jessamine, crêpe myrtle, clove pinks, honeysuckle, a riot of roses, geraniums, and heliotrope, gardenias, and star jessamine all commingled their sweet breath in spicy, intoxicating fragrance.

The six windows of the long room were curtained in wistaria and clematis. A high black mantelpiece with a red brick hearth gave it character, the floor was of oak, and it was furnished with a sideboard and table of noble proportions, a dinner wagon, and many chairs—which were needed for the open-hearted hospitality of the old South.

The summer was just beginning. The windows were all open. The shadows were at their longest. At sundown the darkies would set the table elaborately, for "Miss Marcia" their mistress and the Judge's wife were expecting company to supper. Crocheted mats would be judiciously distributed—tablecloths were only used for dinner—a candelabra from Cork, holding many sperm candles would be placed at either end of the table. Round cut glass dishes fitted to orange melons—a watermelon which can be peeled like an orange leaving a

globe of delicious red pulp—would flank the candelabra and glow like rubies with candle light falling on them, while blue and white Nankin bowls filled with white roses would cool the brilliant color.

The china closet would be unlocked by the black housekeeper, and the pièce de résistance, an imposing Waterford épergne of cut and engraved glass, would be carefully lifted and placed in the centre of the table. The custard cups of generous proportions, in a grapevine design, with the edge of gentle oblong scallops, would be filled with delicious cool custard made of fresh eggs, rich milk, flavored to a nicety, and ornamented with little snowy volcanoes of stiffly beaten white of egg erupting quince jelly.

### Around the Table

When supper was announced—the pleasantest and most characteristic meal of the South—a merry informal party of kinsfolk and neighbors gathered about the board,—the host, a handsome, kind, dignified, black-eyed gentleman, sat at the head of the table, and against precedent, his youngest child, a big-eyed little girl of six, was at his right. The glittering glass centrepiece seemed to her the most beautiful object on earth, more lovely even than the magnolia grandiflora, upon whose leaves she

printed with a pin communications to the fairies. The time was long before those rainbow cups with quivering white mountains were served, and she was not surprised to see her cousin William, a good-looking West Point cadet—pretty Mary Fleurnay's sweetheart—grow tired of waiting for the butler, reach his hand over the table, and with little finger elegantly separated from the others, delicately lift a cup of custard to present Mary as a love offering.

Alas, a mischievous fate was too generous. His hand not only carried the ambrosial goblet, but attached to that gracefully curved little finger was the stiff white mountain and the quivering peak of jelly from the neighboring cup. It waved like a tasty flag of truce; would it fall? Would it cling until his hand blissfully touched Mary's? The big eyes of the little girl distended to an enormous size, she watched her embryo soldier cousin with breathless interest. Presently her father noticed her absorbed gaze, saw the impending catastrophe and uttered a severe reprimand in a single word, "William"!

The hand quivered, the white banner seemed about to furl, but no, the fold clung tenaciously to the finger, cup and mountain were both victoriously deposited on Mary's plate, amid shouts of laughter and heartless exclamations.



*The first water jug is from Waterford, 1820. The second, strawberry diamond cutting, Cork, 19th Century. The third, from Cork, 18th Century*



*The middle decanter dates from Cork, 1800, the left one is of 19th Century Cork make and the third, with trifle rings, is from Cork, 1820*





Pickle urns with facet cut on bodies, of Cork and Waterford, 18th and 19th Century make. Courtesy of National Museum, Dublin



A set of drinking glasses with bands of diamond cutting, Cork and Waterford. Early 19th Century. Courtesy of National Museum

How little it takes to make the young and the gay yet more joyous!

Often when I see a bit of old Irish glass, that beloved picture comes before me. I am a happy child again, filled with complete satisfaction to be near the father I loved so well. The beauty of Irish glass means much to me, for its subdued radiance holds memories of gracious and unforgotten days.

#### The Beginning of Irish Glass

As early as 1585, the manufacture of glass began in Ireland. Queen Elizabeth gave a grant to a certain Captain Thomas Woodhouse for making glazing and drinking glass. He was to make glass "as cheep or better cheepe" than similar glass in foreign parts. By 1597 a good deal of glass had been made, and a petition was sent to Her Majesty to further and increase the industry. "The argument addressed to the Commonwealth, stated that in this way the timber of England would be preserved, the superfluous forest of Ireland would grow again." And that "Much trade and civility will increase in that rude country by inhabiting those great woods."

The Irish are naturally artistic. Nature has endowed them with a daintiness of touch; they have hands—an eye for line, and a feeling for design. The smallest exhibition of Arts and Crafts in Dublin justifies this assertion. The glass industry became a flourishing one in Ireland. There were not only factories in Waterford, but in Dublin, where in 1750 a miniature and landscape



Candelabra with diamond cutting drops. Waterford, 18th Century. Miss Persse

painter and glass manufacturer, Rupert Barber, for the first time made green glass decanters—now very rare—scent bottles, square canisters, bottles for snuff, and other objects of pleasing design.

In 1771 the Dublin Journal advertised "Richard Williams & Co. are making drinking glasses and all other sorts of goods in the glass way, common, plain, enamelled, flowered, and cut. Green glass goods for any use, also window and coach glass."

#### Waterford Glass

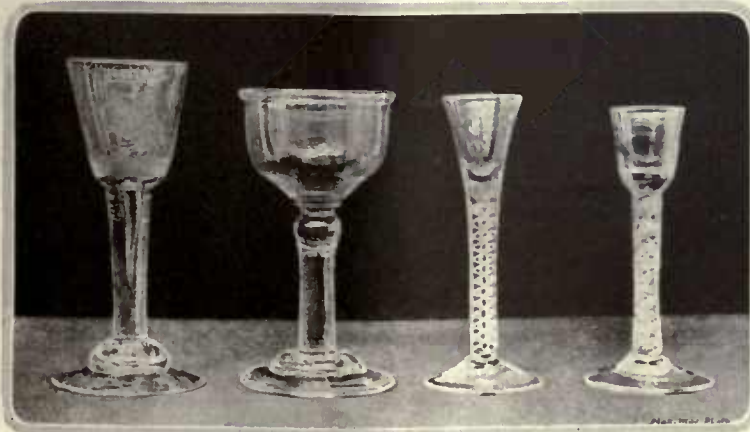
Glass was not made in Waterford until 1729. In October, 1783, the Penrose brothers were advertising in the Dublin Evening Post, "All kinds of flint glass, useful and ornamental. We have a large number of the best manufacturers, cutters and engravers, by which we can supply every article in the most elegant style."

In 1785 a Mr. John Hill, a great manufacturer at Stowbridge, went to Waterford, taking with him skilled workmen from Worcester. England at this time acknowledged that Irish glass excelled her own. In May, 1849, the Waterford Flint Glass Works were making "decanters, claret jugs, water jugs, liqueur bottles, carafes, pickle urns, salad, celery and sugar bowls, butter coolers, cream ewers, custard and jelly glasses, dinner and table lamps, gas chandeliers, crystal chandeliers for six lights, and beautiful specimens of Bohemian and Venetian glass."

(Continued on page 60)



Three fine Waterford boat-shaped bowls of 18th and early 19th Century manufacture. Courtesy of Miss Persse



Drinking glass engraved with King William on horseback, the stem enclosing tear, sweetmeat glass and drinking glasses of 18th Century

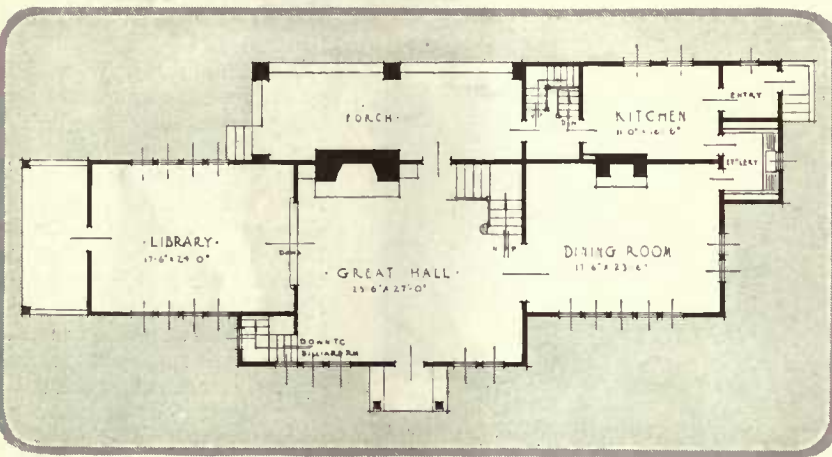


Beehive-shaped scent bottle and bottle cut in lobes. Cork, early 19th Century. Scent bottle flat shape and engraved. Waterford, 1784

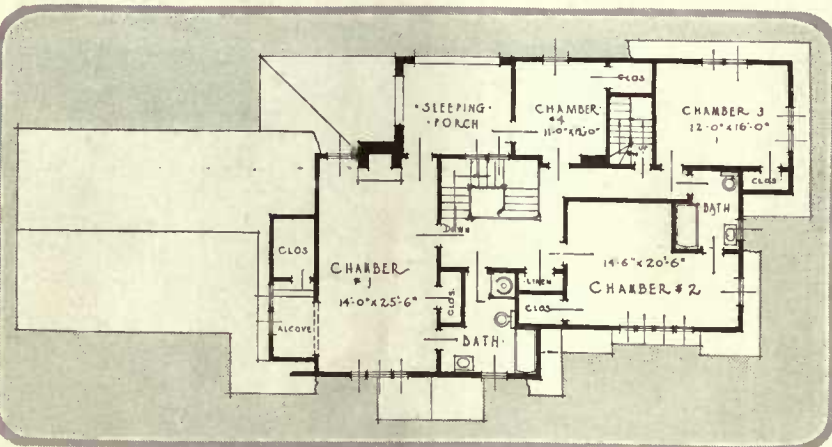




*In the construction of the William Wiese residence at Scarsdale, N. Y., stone, tile, half timber and stucco are successfully combined. Roof lines come close to the ground, thereby producing a broad, low and hospitable front*



*On one side the great hall, a room of baronial proportions, is a dining room finished in old ivory Georgian paneling; on the other, the library with its pointed windows and vaulted ceiling*



*The second floor accommodates two bedrooms en suite and two other chambers with their respective closets of good size. The master suite of bath, chamber and sleeping porch is an excellently arranged feature*



Gillies

*A hooded entrance, characteristic of this type of architecture, gives an air of hospitality and makes a fitting passage to the great hall which lies directly behind*

## *The* HALF-TIMBERED HOUSE *in the* SUBURBS

W. STANWOOD PHILLIPS, *Architect*



# DOORS INSIDE the HOUSE

*In the Colonial houses of New England the classical interior door was a sine qua non. It was beautifully proportioned and modeled*



*In modern reproductions of the classical doorway the frame is often painted one color and the door another. Delano & Aldrich, architects*



*A succession of wide doorways, each with its distinctive frame, affords a pleasing vista. In this, the New York residence of A. G. Paine, Jr., the wide doorways add to the openness of the room scheme. C. A. H. Gilbert, architect*



*In the New York residence of Stewart Walker, the architect, an old cupboard has been introduced for a doorway, a novel and distinctive treatment*

*Inside glass doors with lights above make an unusual treatment. This type, in a London house, opens from the entrance hall. Atkinson & Alexander, architects*

*The interior door is capable of carrying much decorative detail. In this doorway of an English residence a decorative panel is introduced over the lintel*

*A purely classical design has been used in this New York residence interior door, the frame and door contrasting in finish. C. A. H. Gilbert, architect*







The main street of this little Pennsylvania town lay looking sleepily in the summer sun—a street of stone houses and brick sidewalks that Penn had helped to found on his wise homestead plan in the years when our country was so strangely new

## THE COUNTRY AUCTION SALE

*While it May Not Always Be a Gold Mine for the Collector it Is the Funniest Amusement the Countryside Furnishes*

GRACE NORTON ROSE

LURED by the rumor of an auction sale, we had journeyed down to this little Pennsylvania town of old stone houses and brick sidewalks. Directed by the corduroyed hostler boy, we crossed the courtyard of the hotel and read this notice:

**"COME TO MY BIG COMBINATION  
SALE HELD AT THE BRICK  
HOTEL, NEWTON,  
PENNSYLVANIA."**

Here followed a detailed description of live stock obviously written for a farming country, and then came the paragraph that interested us: "These goods are listed. Big lot of Household Goods—such as suits, bureau, washstands, chairs, of all kinds, three-burner gas stove, lamps, a lot of tools and an endless amount of other goods that always come in at the last minute. So bring on anything and everything, that you have to sell, except hogs (can't sell 'em) and we will get you a fair price for them.

Terms cash.

IRA H. CORNELL."

The promises held out seemed somewhat at variance with the fulfillment. Chairs of one kind seemed to us to be nearer the truth as we looked at them huddled disconsolately together; chairs of incredible shabbiness and mediocre character, but I must say the "endless amount of other goods" justified itself. There were no hogs. With buggies and farm racks, racing gigs and family sur-

reys, all in various stages of dilapidation gathering hourly to go cheerfully under the hammer, why this embargo against the economical porker?

### A Motley Collection

Country wagons were already unloading their collections of junk. There were horse-hair sofas with downtrodden look, several old glass lamps, a kitchen stove, two marble-topped tables, a number of pictures too frightful to be endured without laughter or tears, an old candlestick with the snuffer missing, a badly used Lowestoft cup, a cider jug of beautiful

burnt orange glaze and several bits of cheap pine furniture. We threaded our way between the discouraged sofas and rusty bed-springs and silently selected our treasures, indicating to each other in nods the desirability of bidding on this or that; hoping that no one else would notice our interest in the little mahogany mirror with the cracked glass but the excellent frame, the one odd chair worth while, a beautiful but decrepit Empire sofa, a little brass shovel, a few good old books published in the latter part of the 18th Century, and a roomy chest of drawers in sad repair.

A brand new and shiny Ford drove up with a flourish and three large wooden wash tubs were unloaded. A country washstand was pushed off unceremoniously and an endless number of white stone china bowls and pitchers. "Ma don't need this stuff any more," announced the youth as he scrambled among the potato sacks in the bottom of the machine, "We've had 'lectricity put in, an' runnin' water," he held up a tiny gem of a gilt mirror in careless hands and thrust it out. "Might as well take this old thing." My hands went out instinctively to take and put the charming "old thing" in a safe and secluded spot, but the auctioneer's assistant swung it nonchalantly over to the seat of a broken chair with the caustic remark: "It's got a piece coming out of the frame."

Ignoring this, the boy slammed out two old ornamented sheets of tin such as are used in country parlors under



Horses were being trotted up and down. Farmers and countrymen crossed continuously, urging balky calves along, carrying some, dragging some at cart ends, and coaxing others by the simple means of twisting their poor little tails



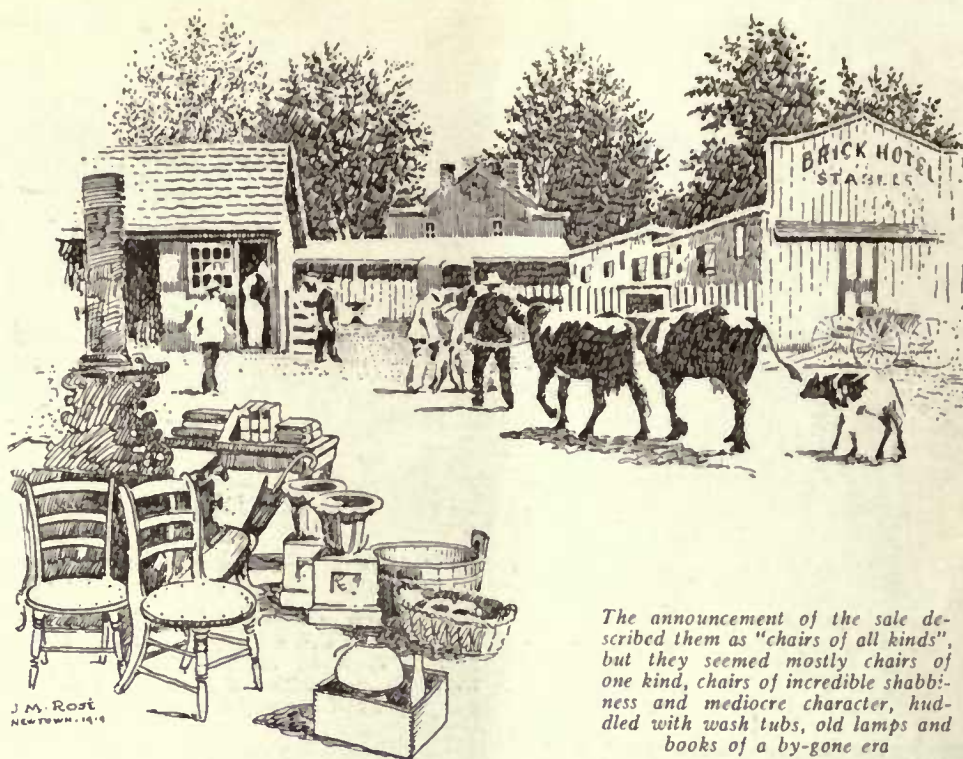
the best base burner stove. "You kin have those—we're going' to have steam heat put in next winter," and with this commentary on the increasing fortunes of his family, he drove off as recklessly as he had come.

### The Missing Molding

We gazed after him marveling, and when I swung, as does the needle to the pole, to the little old gilt mirror, a Jewish dealer was before me. The loose piece of molding he carelessly removed and thrust into his pocket before my startled eyes. Two ladies of color wandering up to look superciliously at the pretty thing, he turned away. "You could take some gildin' to it 'Vangie," suggested one doubtfully. "I cawn't see no more'n half ma haid in dat thing," put in the other, petulantly. They moved on and paused in front of the mahogany framed mirror. I came closer and listened shamelessly. "Now there's some sense in that old one. It sho do set me off"—she preened a bit, thrusting nearer to it and disturbing two earnest country women deep in confidential conversation on the edge of one of the discouraged sofas.

Trolleys, rigs and cars of all description were unloading people and household goods. Horses were being trotted up and down, dilapidated buggies, gigs and racks were standing in orderly rows. Farmers and countrymen crossed continuously, urging balky calves along, carrying some, dragging some at cart ends, and coaxing others by the simple means of twisting their poor little tails.

The stack of household goods in the corner was increasing amazingly in quantity if not in quality. There had arrived among other things, a sextant and a box of brass drawing instruments that the Illustrator later bid in, an old desk thick with dark red paint, two feather beds, a tool chest, a few old prints, poorly framed, a pair of iron urns, gray with paint, and a gilded spinning wheel! Sacks of corn and buckets of feed were ranged along



*The announcement of the sale described them as "chairs of all kinds", but they seemed mostly chairs of one kind, chairs of incredible shabbiness and mediocre character, huddled with wash tubs, old lamps and books of a by-gone era*

the porch and a suitcase full of the most undesirable nicknacks, novelties, and cheap jewelry.

A darky peanut vender passed, persuasively crying, "Peanuts, lovely food! Buy peanuts from the Waldorf man!"

### What They Bought

The auctioneer, already mounted on his block, had started in vigorously on the jewelry. We lost our chance on the little brass shovel, our attention being otherwise engaged. It went for fifteen cents to a nice young workman already the proud possessor of the suitcase, a lady's wrist watch and a bucket of feed. Later I screwed up my courage and offered

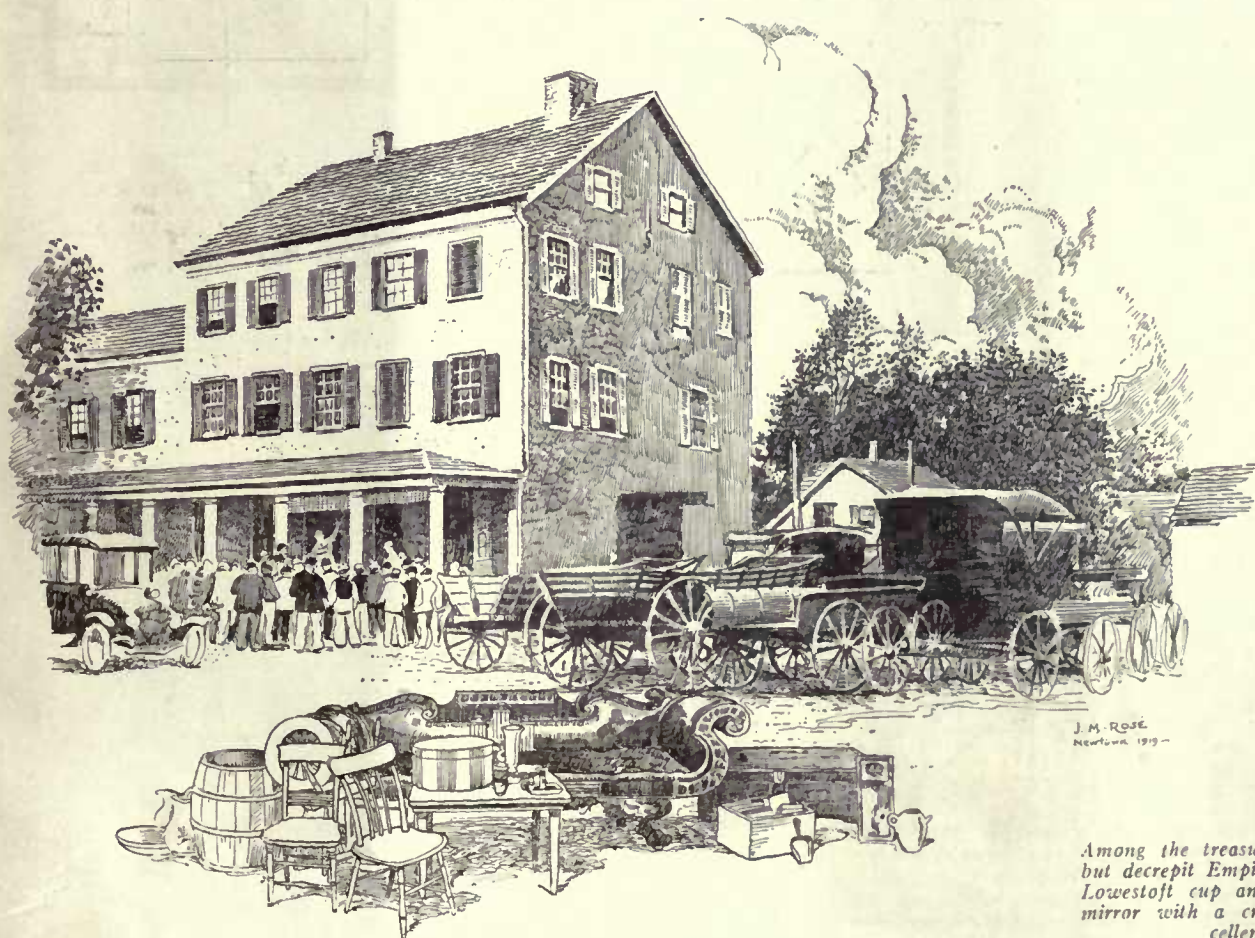
him a quarter for it. When I saw him load, besides these things, a cross-cut saw, four boxes of socks, an electric iron, a phonograph, and a Mission chandelier of green glass and imitation bronze, into the back of a spring wagon and tie to the tail board a sprightly little mare, I felt that to such a munificent buyer my transaction must have seemed puny indeed.

A large brass kettle had escaped us also, this time beyond recall, and I watched with envious eyes its possessor throw it hardily into one of the numerous new little Fords fussily wheeling about.

"Do to mix feed for the hogs in," he explained to the lookers-on, and I wandered unhappily away, lacking the courage to exchange it for the price of a wooden pail or even a galvanized wash-tub. The peanut man's admonition reached my ears: "Be as liberal as you can, congregation! Don't let a nickel get mouldy in your pocket!"

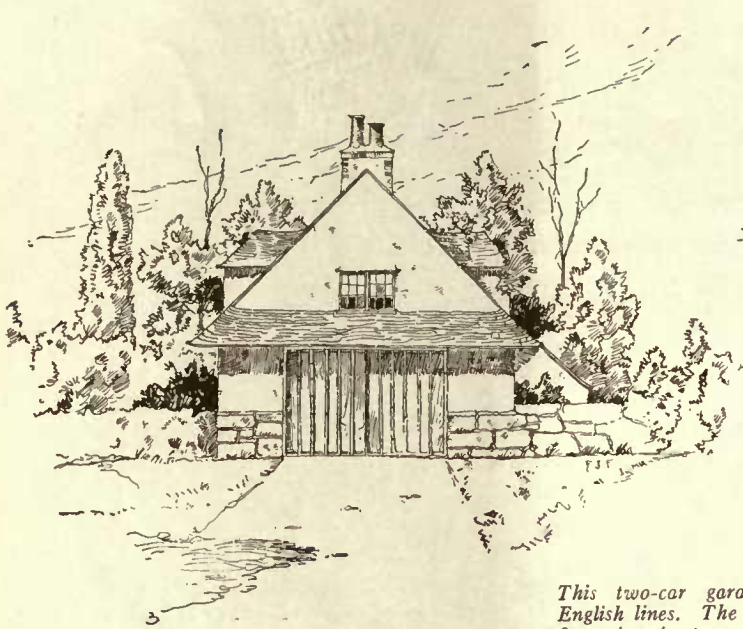
### The Woman Dealer

A woman dealer had driven in, determined to pick up something to make her trip worth while. Her efficiency amazed me, her aplomb and her ferreting eye. I had timidly offered a bid on the cracked mirror in the mahogany frame, but the colored person named 'Vangie had also taken a fancy to it and bid it up excitedly. I dropped out, realizing that 'Vangie possessed what I did not—a true gambling spirit that fired her as the smell of  
(Continued on page 54)

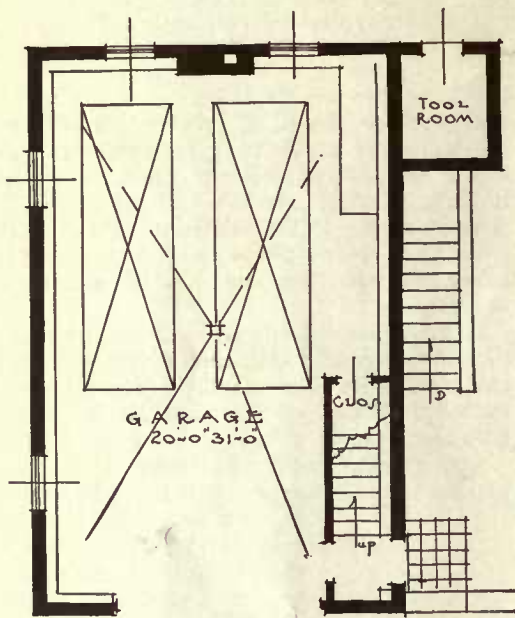


*Among the treasures were a beautiful but decrepit Empire sofa, a badly used Lowestoft cup and a little mahogany mirror with a cracked glass but excellent frame*





*This two-car garage is designed along English lines. The lower part of the first floor is of stone, the superstructure of stucco on metal lath and frame construction and the roof is shingled*

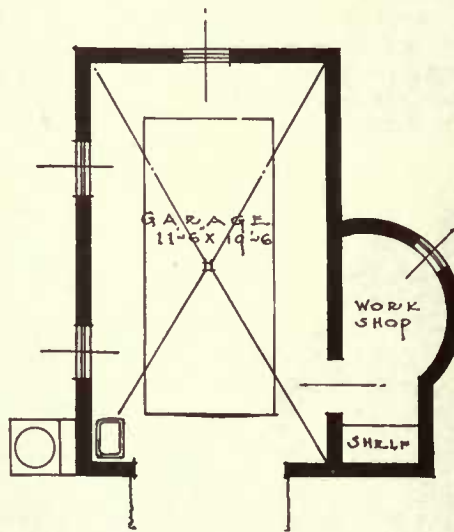


*Beside housing two cars, the plan includes a tool shed. A heating plant and cold storage are in the cellar, which is reached by an outside stairs*

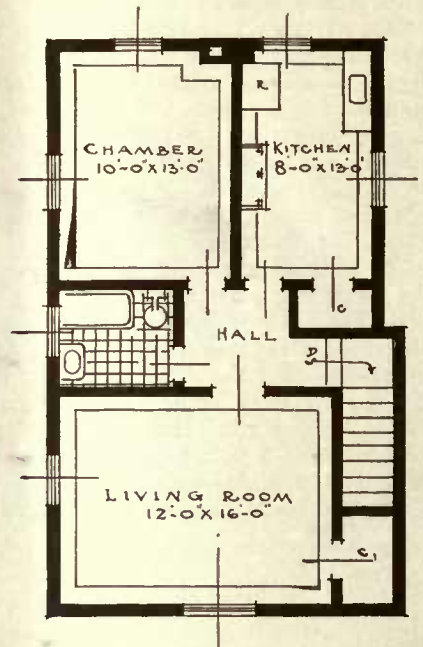
*Accommodations are for one car with a workshop in the tower, a practical feature that gives character to the composition*

## COUNTRY HOUSE GARAGES

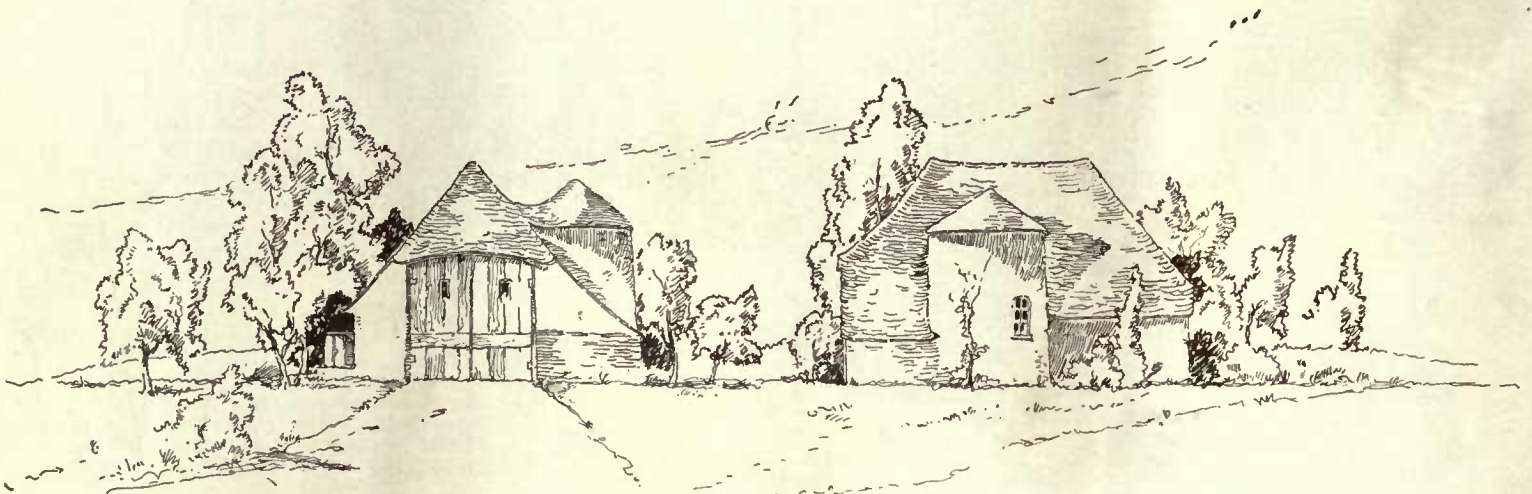
*Designed for House & Garden by  
FRANK J. FORSTER, Architect*



*Stucco and metal lath on frame walls, wide board doors and a shingle roof are the materials to be used in the garage below*



*Chauffeur's quarters are on the second floor of the garage above. They include a chamber, kitchen and well-lighted and large living room*





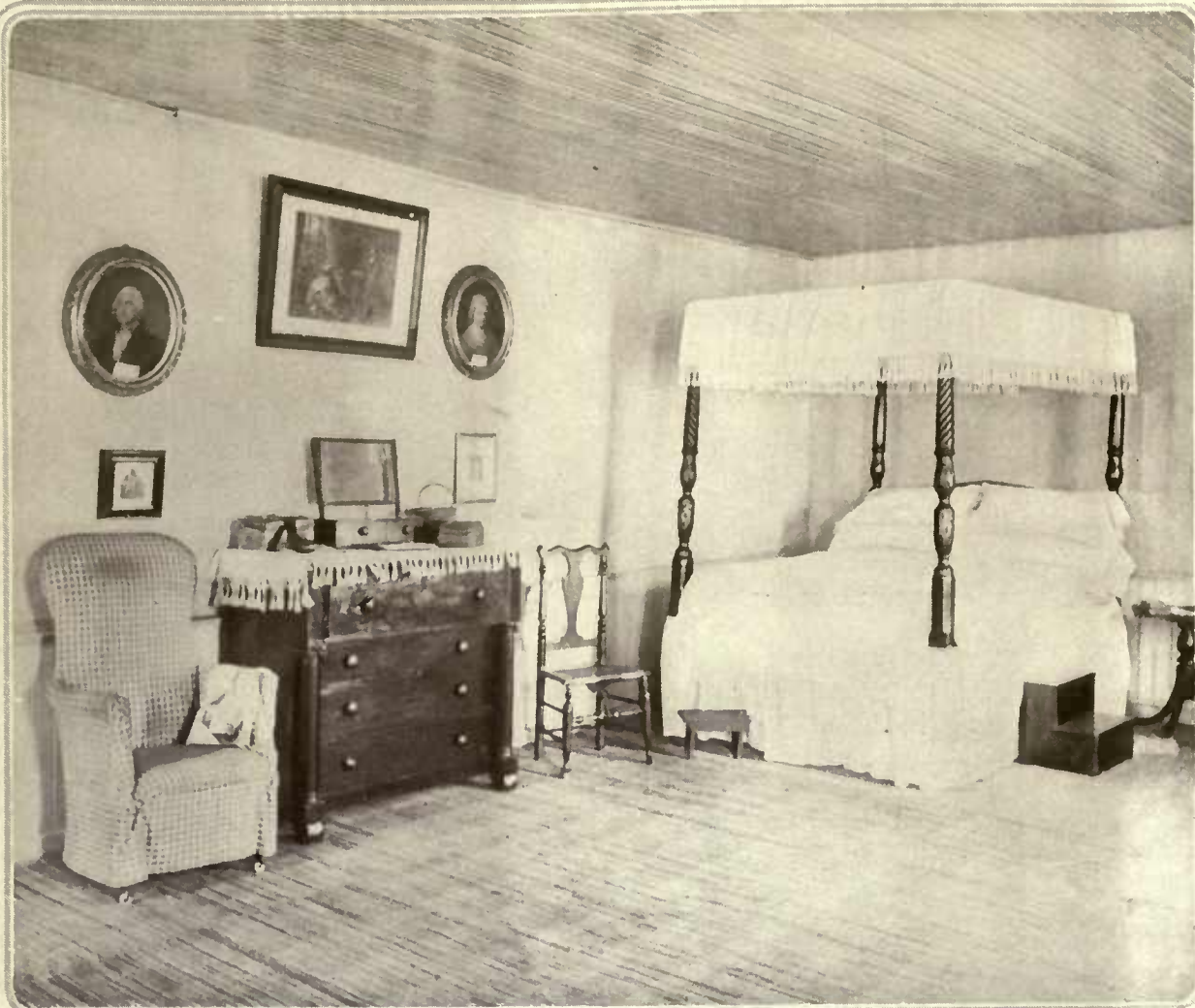
## A LITTLE PORTFOLIO OF OLD INTERIORS



*The furniture of an old room is a sensitive index to the manner of men and women who lived in it. In the parlor pictured above you can read the history of our early New England forebears—forbiddingly sparse, simple as their living, stern as their creed. Some of the furniture they brought from the old country; that which they made themselves follows the forms they knew at home. Thus did the heritage of furniture pass from England to America in Colonial days*

*But if the parlor of the Colonial home was forbidding, the kitchen had an hospitable comeliness. The great dresser with its shelves of glistening pewter plates and tankards, the rows of wooden mixing bowls and pails, the stores hung up against the ceiling, the table simply set for the day's meal—these things and their orderliness testify to the domestic habits of the early American housewife. These two rooms are in the Essex Institute at Salem, Mass.*





Patrick Henry's estate, "Red Hill," in Charlotte County, Va., dates back to 1790. The rooms are preserved in their original condition as can be seen by the bedroom which the early statesman occupied. Its Colonial furnishings are sparse and simple—a four-poster and bedside table, sturdy bureau and easy chair. Rag carpet is on the floor and the walls are tinted

© A. P. V. A.

The bedroom of Washington Irving preserved in his home at Irvington, N. Y., marks a later period than the Patrick Henry room. While the furniture is equally simple, the general atmosphere of the room indicates a later period and a different climate. A practical suggestion is found in the small patterned wall paper and furniture covers that preserve the old atmosphere

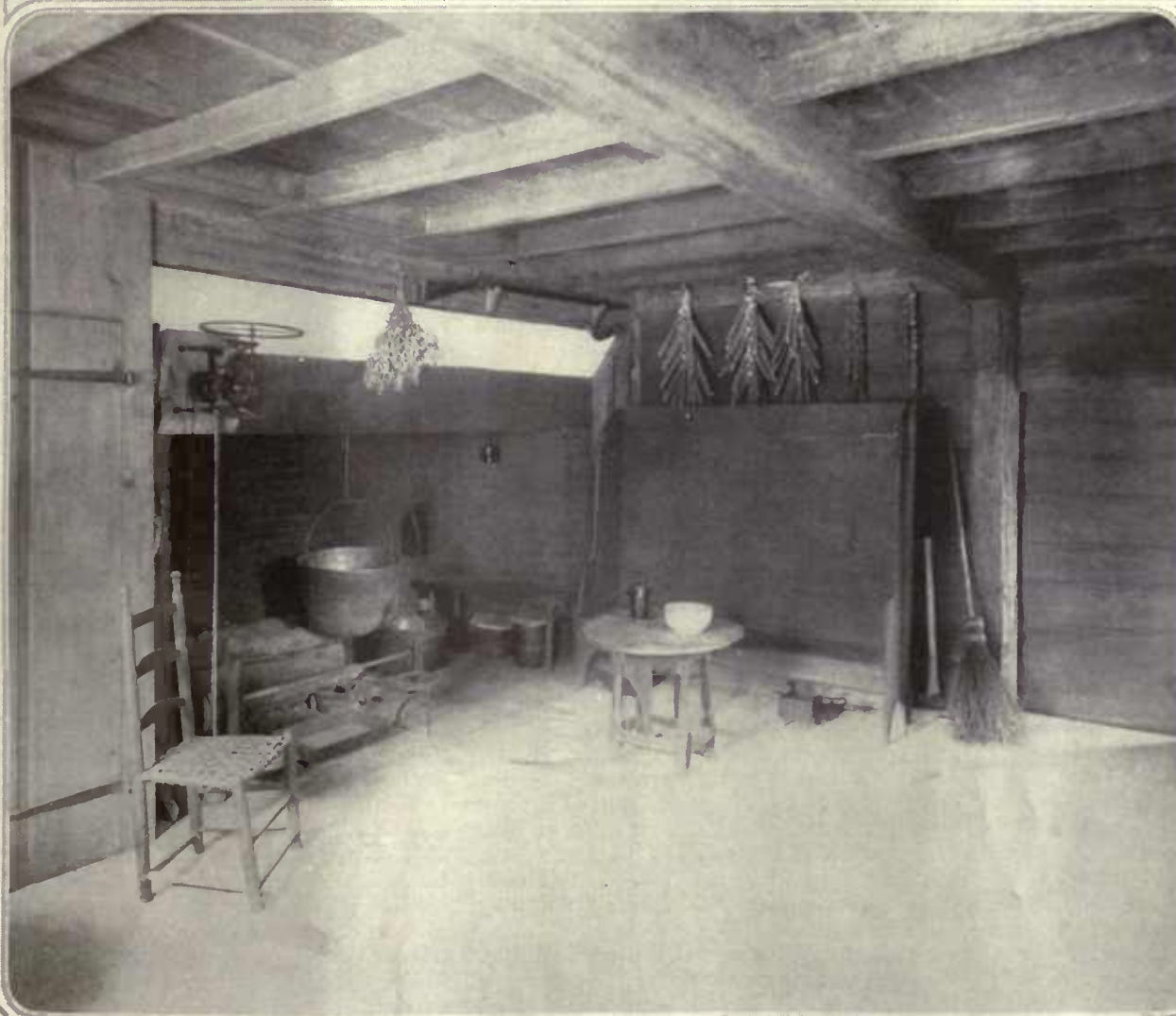


Gillies



The post-Revolutionary period is represented in this drawing room of an old Philadelphia residence, preserved in its original state with chairs, tables, settee and old desk. The contour of the furniture found an enhancing background in walls. By this time the fireplace has grown quite small—a plain tinted small—a mere basket for coals—and the mantel is a narrow shelf

Wallace



Compare the fireplace in the post-Revolutionary room above with the huge fireplace of this early Colonial kitchen preserved in the Essex Institute at Salem, Mass. In those first days the fireplace was the center of family life. It was so large one could sit inside. Settles were ranged by the side, and the stock of seed corn and drying herbs hung from the rafters

B. Coullidge



# ANOTHER REVOLUTION—THE CULINARY

*Contact With the French Teaches Us the Proper Use of the Casserole and the Cooking Glass of American Manufacture*

ETHEL R. PEYSER

"SINCE my daughter came back from driving an ambulance in France and from living in the various towns, she has not only brought back an international atmosphere with her but she is quite a Kitchen Red! She has revolutionized our whole culinary system."

"You strike terror to my soul," gasped Mrs. Whitney. "What can you mean?"

"Well, since she has returned she is keen for cutting down unnecessary effort and unnecessary processes and she thinks that the French have solved the simplifying of cookery by the use of the casserole or casserole system as I like to call it," explained Margaret Benson's proud parent.

"Oh, dear," sighed Mrs. Whitney, "these fads are so overdone, generally."

"You are right, they are. But this is no fad, as it's been popular for aeons, and if it had not been why should we not give it a trial? Because a thing can be used intemperately is no reason why it should not be attempted. We drink water, yet we don't choke or drown ourselves very often!"

"Joking aside, tell me just what is so revolutionary in Margaret's dicta?"

"She says that in these servant famine days where people either have none, one or a very depleted staff of them, processes must be cut down, handling of utensils must be decreased. Therefore cooking in dishes that can be used on the table, and coming directly from the stove, cuts the use of one set of dishes, of washing the extra dishes, and as these utensils are of pottery or glass the ease with which they can be washed cuts this process in half."

"You see, Mrs. Whitney," she pursued, "these casserole dishes are made in glazed pottery white on the inside and one can buy them in pretty nearly every color, as far as the outside is concerned. Because of the heat-conducting attributes of pottery long and slow cooking is the result of their usage. This fact is, of course, their greatest asset, because slow cooking is necessary to bring out the best flavors and render food more digestible."

"But what is casserole cookery after all?" said Mrs. Whitney, a bit impatient.

"With the French it means really a kind of dish. Adapted to our use as I mentioned before, it is a system by which cooking is done (slowly in the casserole) in utensils usable on the table. Strictly speaking, casserole cookery is cooking done in the casserole. The French use the casserole for made-over dishes, and have given the world a fund of dishes and ideas which have saved much money and besides given much pleasure. This, of course, is a culinary as well as an economic feat. And probably one of the best uses of the casserole is the fact that tough cuts of meat and cheaper grades of vegetables which are just as nutritious as the expensive are rendered delicious and appetizing by this slow casserole cooking."

"The appearance of these dishes, too, are enough to stimulate the jaded palate. You know they come, too, with cases made in the different metals: copper, brass, iron and silver. The dish as it is taken from the stove is slipped into one of these open work cases and gives quite a finish to the table. These holders, be

it remembered, are not necessary, but for that reason they are alluring!"

"BUT, Mrs. Benson, I hate to think of living on stews and cheap cuts all the time and that's what casserole always means to me."

"Nonsense, dear, you can bake, roast, boil, and braise in these dishes. I have made excellent cake and bread in them, and soup and fruits and all very deliciously."

"And yet I think scalloped dishes and marmites and things in ramekins are very good, too," added Mrs. Whitney.

"Well, they are casserole cookery, too, only those dishes are for the most part 'individuals,' and these individual dishes are often made in the more delicate pottery wares. Naturally, one doesn't have to use the family size always."

"But don't they break and crack too easily to be really practical?"

"They do not break if one uses ordinary common sense with them. When they are new I set them in very cold water for a few hours, I tell the cook to apply gradual heat, never sudden heat, and that she must not put them on or in the stove without something in them, and that when she uses them on top of the stove that she must put an asbestos or metal tray under them to insulate them from too direct a heat."

"You know common sense has to be used with all cooking utensils to lengthen their lives. But here are some of the good points in casserole cookery:—Less liquid need be added when using them as the food in long cooking cooks its own juices; Left-over foods become delicious in them; Freshly cooked foods become most appetizing; the tight covers keep in all the aroma and flavor (if the cover doesn't fit tight enough a little flour paste around the top of the casserole will seal it completely); There is no burn to remove when washing these dishes and food cannot adhere obstinately to cause a loss of time and patience; anything that is to be removed is very evident and rubbing it off the smooth sides is very rapidly accomplished. And," she added, delightedly, "they do look so well after they are cleaned!"

"IN buying casserole dishes you should be sure that they are smooth on the inside and outside with no little blisters or cracks. The best casseroles are not expensive and it is very encouraging today to get anything with epicurean attributes at proletarian prices."

"Yes, I guess you are right and I do think," said Mrs. Whitney, waxing interested, "that women should try things as business men try things when they are cutting down expenses and operations. And it doesn't matter how wealthy a firm is either when cost reduction can be made. Isn't it queer that our wealthy women never think of cutting costs in their kitchens? You know this is the first time it has ever occurred to me . . . this comparison of the wealthy firm with the wealthy home keeper."

"This is true," answered the practical Mrs. Benson, "and after we women realize that slow cookery is healthiest and is most economical

why do we persist in being so conservative?"

"I really don't know, unless we unconsciously feel that when we do change we swing to the other extreme and that, if we, for example, would start on slow cookery, we would never cook anything by 'rapid fire.' Don't you remember how they even wanted to boil coffee in Paper Bags?"

"Not in my case, however," answered Mrs. Benson, "because I have in my kitchen some glass utensils whose greatest attributes are rapidity in cooking. By this rapidity in cooking there is a saving of fuel, and as the utensils are taken directly from the stove, as are the casseroles, and used on the table, there is the same saving of service time. These glass utensils bring out the flavors in all kinds of foods, they do not absorb odors or grease, they are very easy to keep clean, there is never any burn to remove and one can always see inside the utensil to find out how the food is faring!"

"But think of the breakage," again put in Mrs. Whitney as she did in the case of the casserole dishes.

"They don't break—they are strongly guaranteed against breakage in the oven. They are annealed so perfectly that they can stand intense and sudden heat and not break. Margaret came back with great tales of safety glass which is used on motors. This glass rarely breaks even if hit by shrapnel, it simply cracks and crazes. I tell you this to give you confidence in what the scientific manufacturers of glass are doing today."

"THIS cooking glass," she went on, "is also made in engraved patterns which make it suitable for the most exacting table use."

"But why is it that cooking can be done so much more rapidly in the glass ware?"

"Because the glass utensil utilizes by the nature of glass composition every bit of heat in the oven and the metal utensil does not. I proved this by putting a metal and a glass pot in the oven equally full of water and the glass pot boiled very soon while the . . . well I'd hate to tell you what did happen."

"Of course," continued Mrs. Benson, "this glass is only usable in the oven. It is really miracle stuff because even boiling water poured into one of the utensils won't break it."

"Can everything be cooked in this ware?"

"Well, this is what I have cooked and it covers a pretty good range: light omelets, dried fruit, cake, bread, meat and re-chauffées. The glass casserole is very much in vogue at present because the glass ware is adaptable to slow cooking, too."

"Well, I certainly like the type of revolution that Margaret has imported," said Mrs. Whitney enthusiastically. "It's amazing, isn't it, to think what can be done with glass and china fire-proof as they have become!"

"No, not when you think of crossing the ocean in sixteen hours," flashed Mrs. Benson.

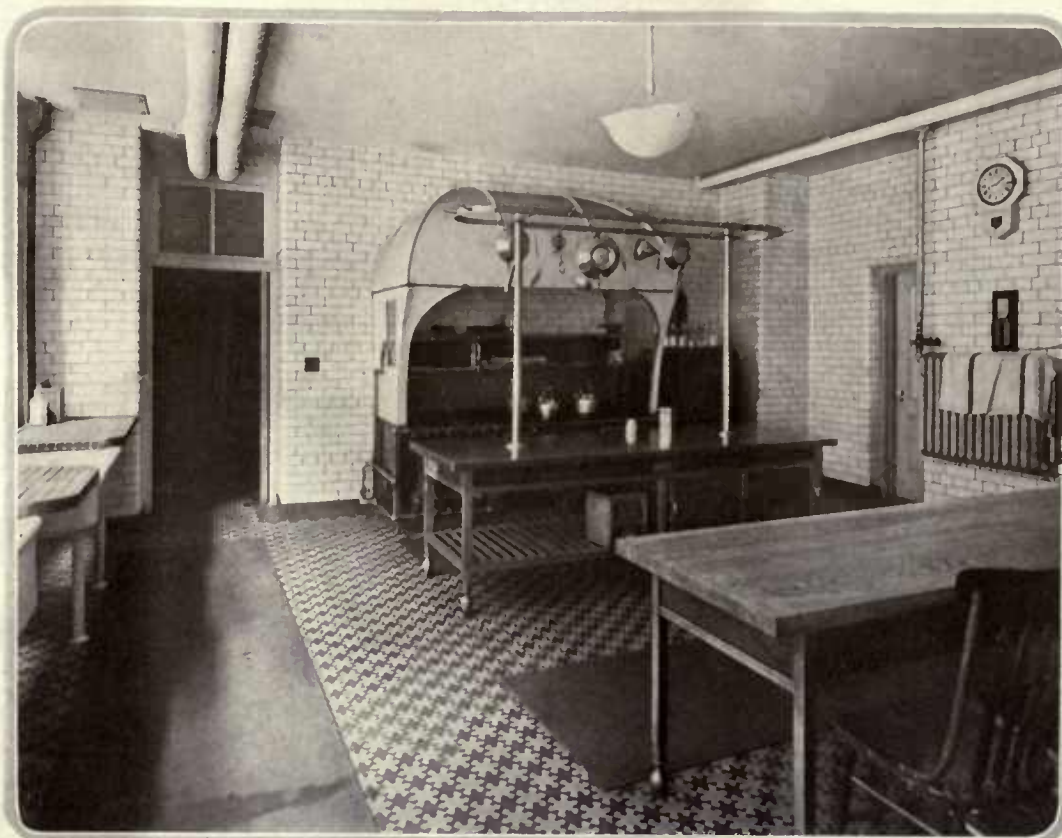
"But what is amazing is that women are so slow to investigate and are willing to live in their unexplored mediæval culinary ruts, while in every other line they seem to be so up and coming."



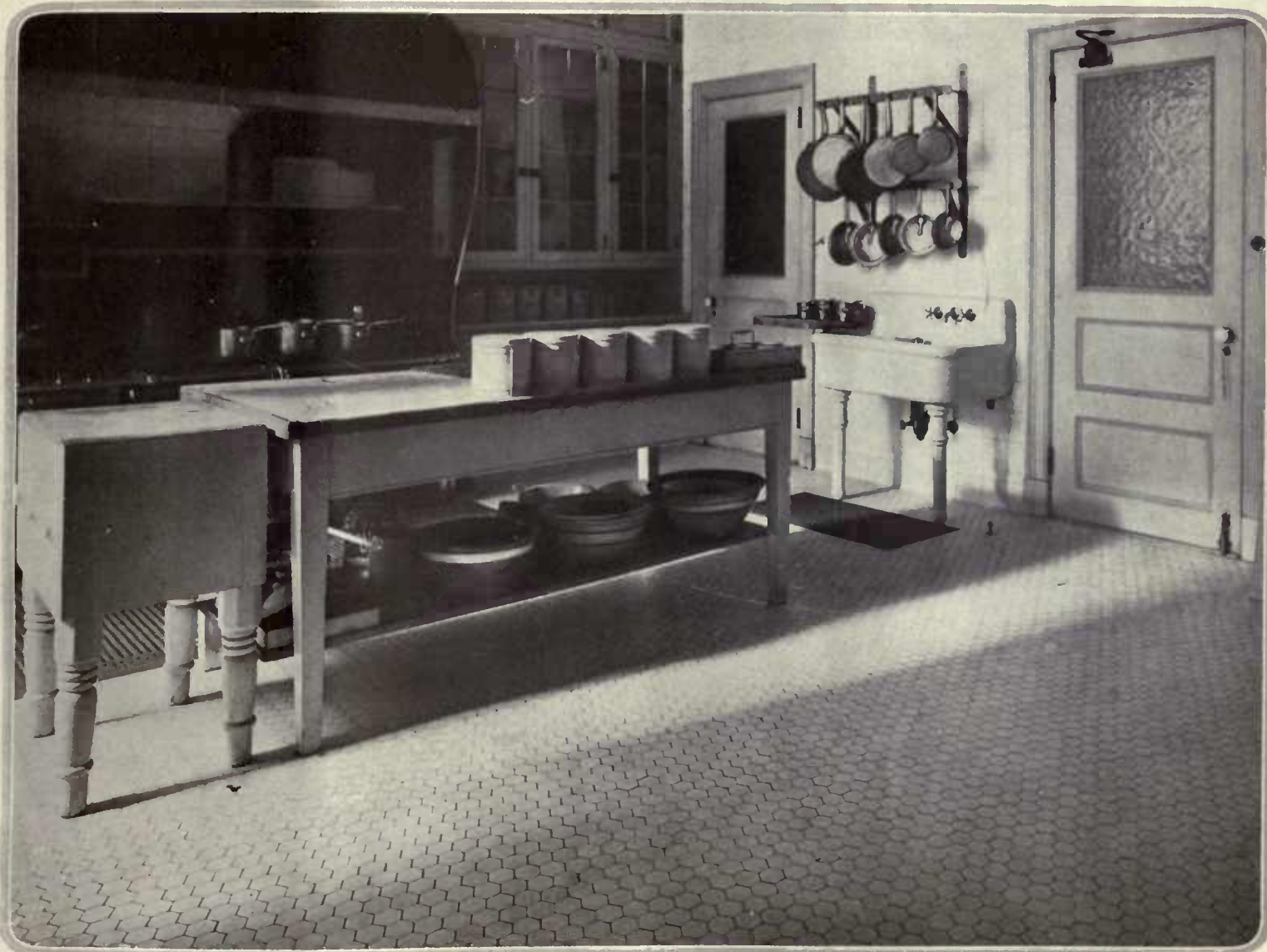
# THE SALIENT POINTS OF THE MODERN KITCHEN

*Space, Light, Order, Cleanliness and Labor-Saving Equipment Comprise Its Virtues*

Set down in order, the facts of the kitchen to the right, which is in the New York residence of C. M. McNiell, Esq., are glazed brick walls, cove corners, linoleum tile floor, hooded French range, hot plate table, pot rack, and work table all in good position, and the sinks by the window. F. Stern, architect



In the kitchen below, in the New York home of Frederick Lewisohn, we find tile walls with rounded corners, a tile floor, built-in cupboards, pot and lid rack, a hooded French range, work table and chopping block. The equipment and arrangement save labor and make for orderliness. H. A. Jacobs, architect





# THE NEW YORK HOME of MR. and MRS. RICHARD BENNETT



*An Old Washington Square  
House Re-decorated*

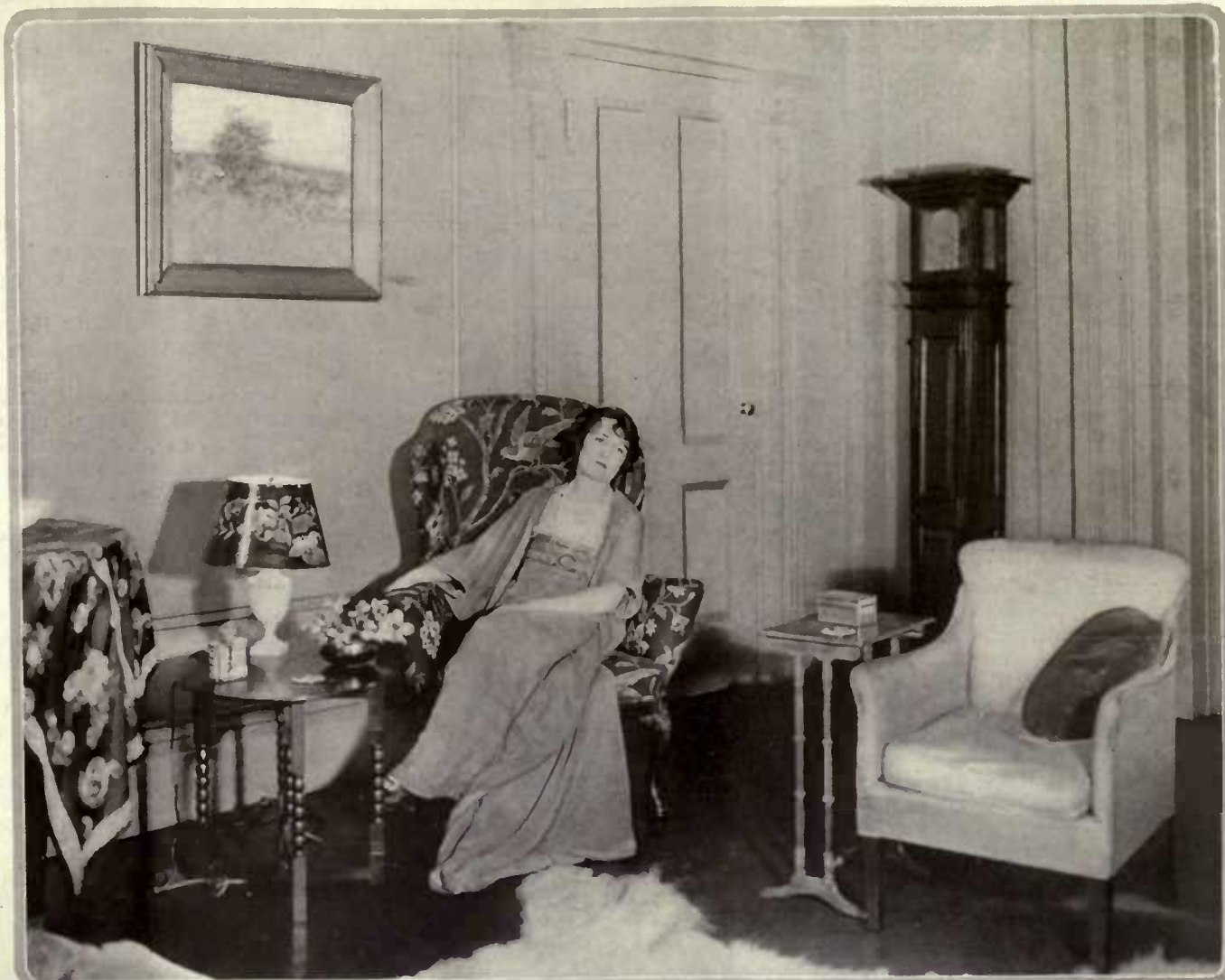
*The living room of this high ceilinged, old fashioned Washington Square house is made joyous with green blue walls and an English chintz with a vivid design of birds and flowers on a black ground. Between the two tall, ruffled curtained windows stands an effective group of Adam green console table and mirror with mauve colored flamingos. There are vivid touches of orange in cushions and lamps, and on the dark stained floor is a white bear rug*

*The library is done in vivid tones of terra cotta and gray green. A brilliant wall paper with terra cotta predominating in the design has been set in panels of the gray green walls and shellacked a mellow tone. A pair of little old Chinese figures mounted into lamps are among the interesting touches. The furniture is covered in plain terra cotta and in slip covers of all-over flowered chintz. A black carpet keeps the room in harmony*





A queer little old English clock is one of the interesting objects in the living room. Near it stands a chintz-covered comfortable arm chair with a conveniently placed small table, with its accompanying accessories of flowers and lamp. In creating these rooms Mrs. Bennett has added to her already successful career on the stage an enviable reputation as decorator



Harting



The living room coloring is used in the dining room. A portrait of Mr. Richard Bennett in one of his great successes, "What Every Woman Knows," hangs above the mantel. Mulberry colored curtains are caught back on old crystal tiebacks, and the blue of the room is accentuated in the blue glass edged mirror, and the old blue Bristol jar beneath



# OLD ENGLISH INTERIORS *in* AMERICAN HOMES

*British History is Written in the Development of Its Rooms—Their  
Adaptation to Houses of Distinction in America*

C. J. CHARLES

**W**HETHER it is in the climate or whether it is in the soil, something has made English oak unapproachable as a material for decoration.

The wood of the lordly oak used in the house imparts real dignity and proportion. In any scheme of interior decoration the question of color is of vital importance, and in this respect oak will always hold its own. In no other wood can we find such subtle color, or one that blends so well with its surroundings, as oak which has acquired the patina of age.

## Oak for a Background

Nothing equals its effectiveness as a background. Armor, tapestries, rich embroideries, mezzotint engravings, delicate water color drawings, or the grandiose and immortal paintings of Velasquez or Titian are all assisted by the quiet tones of old oak. It is like the subdued radiance of old gold or the mellow qualities of old wine.

Then, to the American, there is the sentimental side of old English oak, the historical interest that attaches to this material which is taken bodily out of those old manor houses and mansions and brought to the new world.

It bespeaks the innermost life of an age that produced a Shakespeare. It reveals the

spirit of England's most heroic epoch. The culture and ability of her statesmen, and the courage and endurance of the men who fought the nation's foe, found an echo in the stone and oak which remain to this day a monument and example of a comfortable English home.

In order to understand the development of old English interiors, it is necessary to have in mind the evolution of the English house, which sheltered this ornamentation in its various stages.

The earliest form of an English house built in permanent fashion was the keep. These were located in the midst of earthworks, which the Conqueror and his followers found scattered over the land. The works were strengthened by stone walls for the purpose of a more effective defense, with projecting towers, so far as these might prove an advantage. The keep, thus protected from enemies, was the first form of the "Englishman's home," which he has staunchly defended in all ages. Built of stone, it was for the domestic use of the owner, his family and immediate attendants, whilst, for the accommodation of the vassals and retainers who overflowed from the towers and keep, temporary wooden structures were regarded as forming an adequate shelter.

The keep was a massive rectangular struc-

ture, usually several stories in height, varying in size from 30' to 80' square. The walls were of great strength and seldom less than 8', and often as much as 16' to 20' in thickness. There was but one room on each floor, but the enormous walls were honeycombed with small mural chambers and contained many recesses which were used as sleeping and retiring places by the family and principal guests, whilst in most instances a circular stair built into the stone connected one floor with another.

## Inside the Keep

The interior was sombre of necessity, because the exigencies of defense made lighting only permissible by means of narrow slits in the walls. The fireplace was a mere recess in the wall, with no ornamental feature and no flue as we know it, merely a funnel being provided which led to a small vertical opening in the face of the wall through which a part of the smoke—and only a part of it—could find its way out. However, this might not have been so objectionable as one may imagine, for there are more unpleasant odors than those of the smoke of a pine or oak log.

This primitive form of home, of course, had but primitive adornment. The only attempt  
(Continued on page 50)



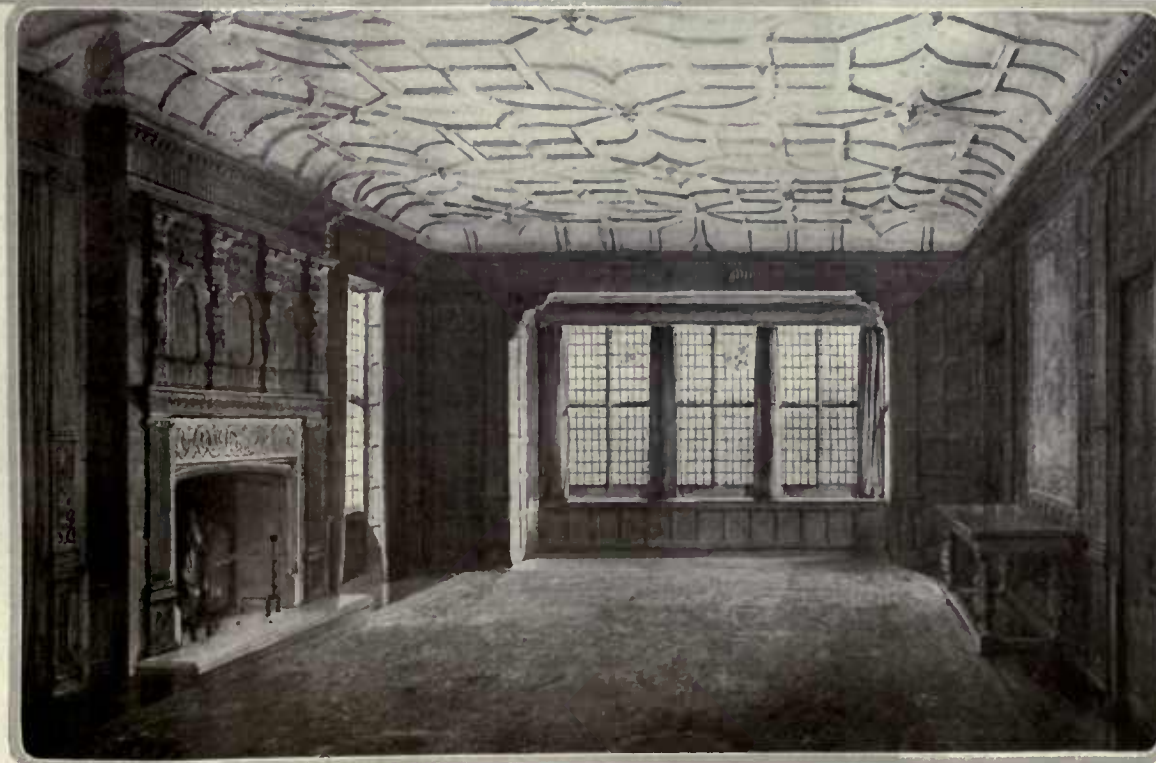
The hall, the principal room in the old English house, was of large size and lofty. A screen was usually placed to form a corridor between the hall and the kitchen. This screen was developed into one of the principal decorative features of the hall in the Elizabethan and Jacobean periods



A half-timber old English room arranged as a library, showing a restricted use of panels at the farther end and the hooded chimney piece



The molded ceiling is another feature. Here it is used in a paneled library with a carved mantel and a typical leaded and decorative window of the period



The rooms of this period were sparsely furnished, but each piece sturdily made, in harmony with the heavy carved timbers and stone chimney

In this dining room we have the plaster ceiling, the carved chimney, paneled walls, the tapestry and the deep windows of the period



# IN THE VEGETABLE GARDEN THIS MONTH

*Success in the Summer Garden Is Not Merely a Question of Planting and Allowing to Grow—Here Are Ways to Get Full Value from the Maturing Crops*

WILLIAM C. McCOLLOM

**T**HERE are very few gardens that realize their proper dividends. The fault usually lies with the owner of the garden. One of the causes of failure is that the crops are not gathered at the proper time and lose their food value, or in some cases are wasted entirely.

Take Swiss chard, for example; if it is kept cut, the young, succulent shoots are tender and of high food value, but when allowed to become tough and old, are coarse and almost worthless. The secret, if there is any, is in frequent cutting. Give it away if you cannot make better use of it, but do not waste it. New Zealand spinach also requires cutting frequently, in order to insure the best quality.

This is also the time to gather onions. The large ones should be stored away for winter use and the small ones pickled, preserved, or made use of in some similar manner.

Lima beans should be used only when young. The older beans, those that have passed their best stage, should be allowed to ripen on the vine, to be used in the winter as dried beans.

Gather your crops at the proper time. This is one of the secrets of a successful garden. It is nice to see things growing, but from an economical point of view it is far nicer to see them really produce, so the habit of the good gardener should be to gather vegetables daily. Success can only be measured by the size of your market basket.

## What to Can Now

Canning offers large possibilities to the owner of a garden. It saves waste and is the salvation of over-production in crops. Of course, it is not advisable to wait until the vegetables are passé before they are canned. However, this is frequently done, and the practice must be severely condemned. It is just as necessary that vegetables should be fresh in cans as otherwise. Vegetables canned at the proper time have a much better color and keep better than old, tough vegetables, which require extra cooking. Tomatoes should be gathered frequently and canned; the method used must, of course, be decided by each individual, but the purpose of canning is to prevent waste and whenever enough fruit for a few cans is available, the preserving kettle should be brought forth and made to do its work.

Corn should be ripening fast at this time and as this crop is the best of the year, it is well to can as much as possible now. Lima beans for canning, too,



*Celery which is set out now in the trench should be kept well watered until the plants gain a roothold*

are at their best at this period; this also applies to string beans. These should be gathered before any strings have developed, in which case it simply means pinching the ends before placing them in cans.

Swiss chard, New Zealand spinach and various other crops are also ready for canning now.

With fair growing conditions, fall sowings of peas are successful now. Several sowings can be made during this month, using the round type of pea such as New York Market, Alaska

and First of All. At the same time make a sowing of spinach. It is always a good practice to sow these crops together as they make excellent combination crops. Radishes, lettuce and endive may also be sown now. Lack of moisture at this time of the year, coupled with the intense heat, will soon destroy the germinating qualities of the seeds. It is advisable, if there is no irrigation or other means of watering the ground, thoroughly to soak the drills before sowing. This is preferred to soaking the seeds as is sometimes done, thereby encouraging germination so that the roots are pushed forth into a very dry soil.

## Setting Out Strawberries

Strawberry beds set out at this time of the year will bear a full crop of fruit next season, provided, of course, potted plants are used. Strawberries, like other garden crops, will pay fully for any particular attention that is given to the soil. Use plenty of manure and a liberal quantity of bone meal. As a result of this care, the plants will build up sufficient crown between now and the fall to insure gathering a good crop of fruit next year. The plants should be set 2' between the rows and 1' apart in the row. Keep all runners removed. It is advisable to use both the staminate and pistillate types of flowers, to insure proper fertilization, which in the end means fruit.

For the home garden always select varieties for their quality, disregarding entirely the commercial types that are valuable for their shipping qualities. A larger and softer berry is preferred for home use and is of much better quality and flavor.

After cane fruits have finished fruiting the canes should be gone over very carefully, removing all the dead wood. This should be done immediately, as they are easy to remove now. Remove the old shoots at the ground line by means of a pruning knife or scissors. Cord should be used to tie the new shoots in position. When the new shoots have reached

a considerable size, growth should be stopped by pinching. This will cause numerous side shoots to develop, which will bear fruit next season. It must be kept in mind that it is at this season of the year that this class of plant is developing growth which determines the quality of next season's crop, and it is well to keep them mulched in case the ground is dry. Like most plants of woody growth, raspberries, blackberries, etc., are subject to numerous insect pests, and the plants should be kept



*Pea brush which has served its purpose ought to be pulled up and burned, after the vines have been removed. The ground occupied by the peas should be planted with other crops*





*If the young berry shoots need support, tie them together now. Cut out the old wood at the ground*

and there is really no reason why they cannot be installed at this time of the year.

#### Failures In the Garden

Failures in gardens can be traced to lack of interest. This is often due primarily to lack of ability, and leads to discouragement and consequent failure. It is usually not any one factor, but many, that lead to poor gardens. To begin with, they are badly planned and poorly fed, which means lack of manure or other fertilizers. Cheap seeds are used, and the whole thing is reduced to such standards that failure is inevitable. These gardens always die a slow death at this time when the dry weather is collecting its toll.

Gardens that are properly prepared show



*The final clipping of hedges is in order now. Fairly long bladed shears are the best to insure even cutting*

sprayed with a combined lead and Bordeaux mixture compound.

Sooner or later the real gardener who hopes to be successful must come to the conclusion that the application of water artificially is necessary. This has long been conceded; the only point left to determine is which system is best suited to your individual needs. Any garden that is not equipped with some means of irrigating is only traveling at half speed. In other words, it is absolutely impossible to obtain full value from a garden where water is not always available in usable quantities.

Crops are hastened to maturity by the application of water. Seeds are germinated during dry weather conditions, and as most vegetables are composed of 90% or more of water, the necessity of frequent watering is readily apparent.

Systems which have the pipes exposed are the most practical, because of the tempering of the water before it comes in contact with the plants. Systems that operate in a square or rectangle are also preferred because of the equality of distribution. Those that operate in circles leave an open space in between, or overlap the work. Most of these systems are not troublesome to install as few pipes are underground,



*To prevent breakage of the heavily laden fruit branches they should be supported in time with stout poles*



*Borers are apt to attack the bases of the young apple trees. If any are found, cut them out or kill with a wire*



*Pole bean vines bear all the way to the top. To reach the highest ones you will need a short stepladder*

it now by their luxuriant growth and color. Those who produce do so because of their desire to accomplish something; those who fail can charge their mistakes to lack of interest in overcoming obstacles.

Too many people think that to be interested in, and to love a garden is all that is necessary for its success. This is where they make their first mistake. Just as in any art or profession nothing can be accomplished without hard work, so in the art of growing things, labor, intelligence and inherent love of the subject are necessary for success. Whoever said that "genius is an infinite capacity for taking pains" must have had gardening in mind. The vast gulf between the professional and the amateur is nowhere better

illustrated than in planting and developing a garden. A lover of music does not expect that by merely buying a song, all that is necessary to success is to sing it. Why then does the flower lover labor under the delusion that all that is required for a rose to bloom in all its glory is merely to plant it? Allied with a love of the subject must be sound knowledge of its principles, and a willingness for hard work, if one is desirous of insuring real and lasting success.

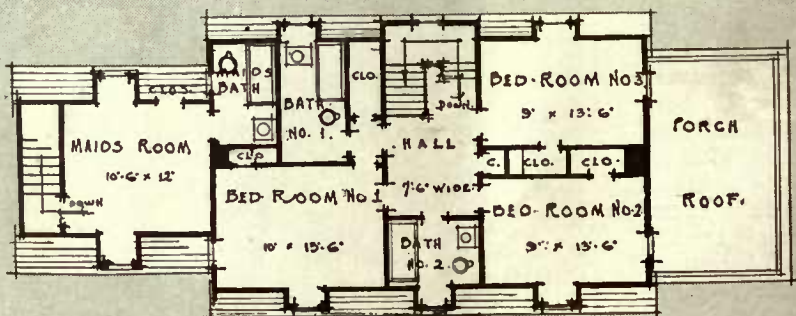
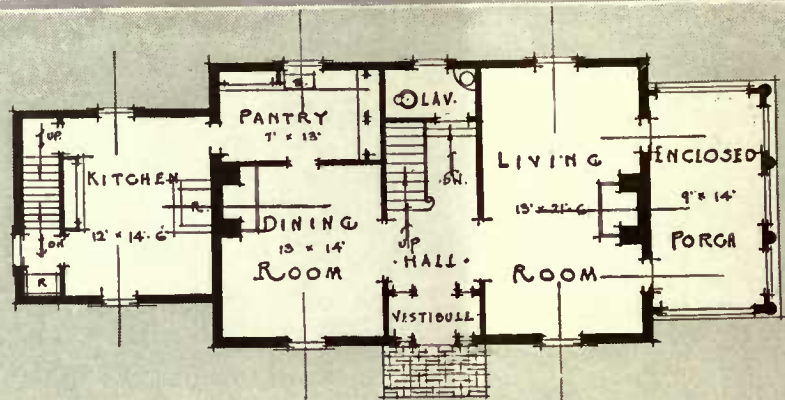




*In this little country house the hip-roof design is developed along simple but permanent lines. The lower floor is stucco, the ends of the second and the dormers are shingle and the roof slate, giving a variety of harmonious textures, with plenty of light and shade. The foundation planting is good*



*A doorway arrangement, common to certain types of Colonial houses, has been reproduced here. It is a six panel door with side lights set in a frame of dignified moldings. The overhang gives protection to this entrance*



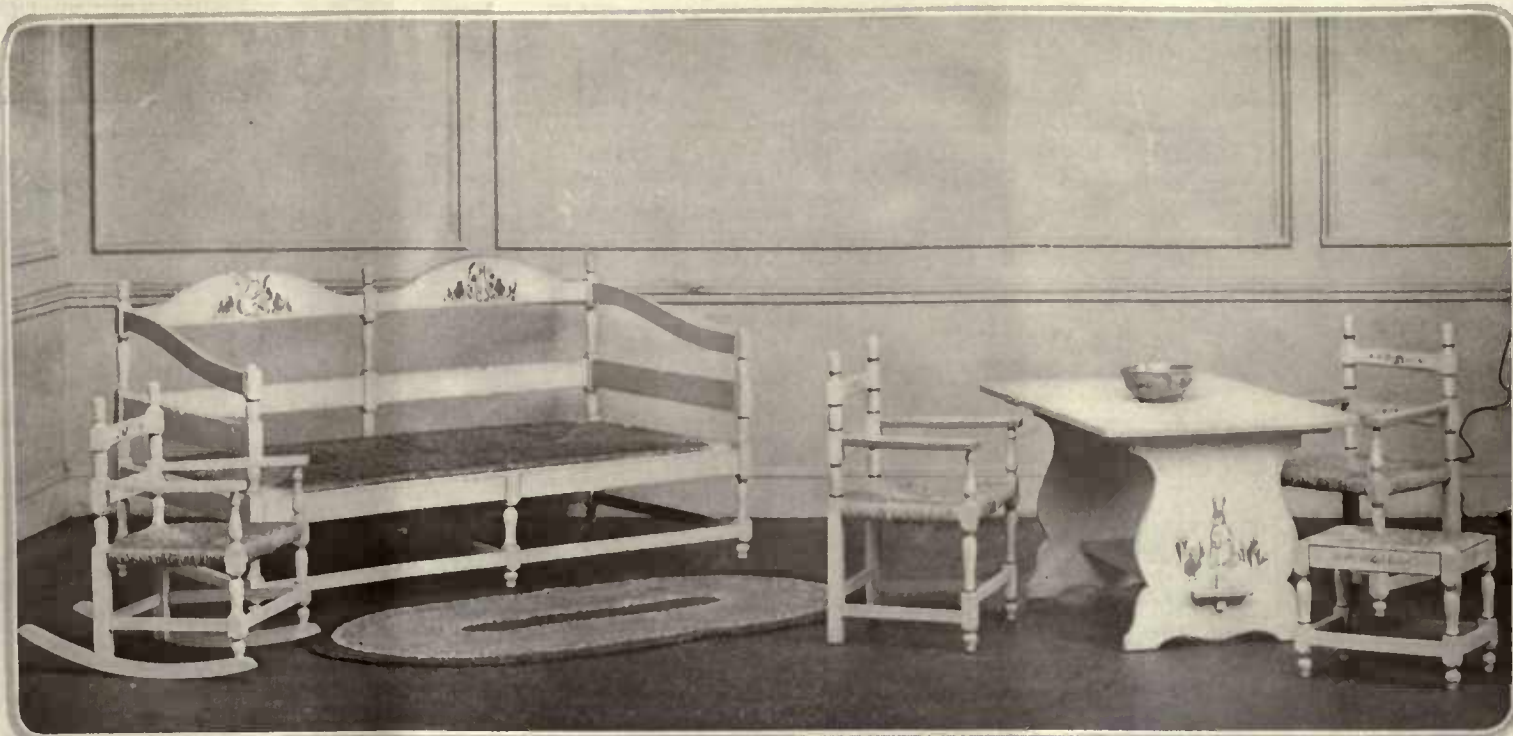
## THE HIP-ROOF HOUSE

*Home of W. P. Beazell, Esq., Forest Hills, L. I.*

AYMAR EMBURY II, Architect

*The simplicity which characterizes the exterior is evident in the room arrangement. On the first floor is a house-depth living room, with its porch, a vestibule hall and lavatory, a small dining room with pantry behind and a kitchen in a separate wing. Upstairs three chambers, three baths and a maid's room afford sufficient space for a small family. Closet accommodation is sufficient and all rooms are well ventilated and lighted*





## SEEN IN THE SHOPS FOR THE NURSERY

Purchases may be made through the HOUSE & GARDEN Shopping Department, 19 W. 44th St., New York City. Cheque must accompany order.



For the tiny baby comes a folding "Kiddie Koop." White enamel with animal insets, 40" square, \$12

The nursery may be completely furnished with specially sized painted furniture of a "peasant design," in any color desired with quaint animal decorations. A rush-seated couch, wide enough to be used as a bed, comes at \$107; the small-sized armchair rocker, \$23; armchair, \$22; play table, suitable for nursery meals, \$28; small settle, \$12; side chair, \$19

A convenient article for the nursery is a "wicker bureau," with four roomy compartments and cover, painted cream or white enamelled, at \$9.50. Next to it, a small-sized clothes rack, \$3.75.



Something quite new and original for a more grown-up playroom is a set of painted furniture with toy soldiers as the chief motif in the design. These wear a bright red uniform in contrast to the ivory color of the furniture. The table, \$20; book shelf, \$18.50; toy box, useful as a bench, \$30; armchair, \$20





August

## THE GARDENER'S CALENDAR

Eighth Month



Abundant watering of the roots is essential when evergreens are being planted



Gather and use the egg-plants while they are still young and full of juice



When the crop is over, dig the pea vines into the ground to enrich it



Slat-stakes keep the runners of the bush limas off the ground

SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
<p>31. Buds will be forming on most of the greenhouse chrysanthemums at this time and strong feedings will be necessary if you want highest quality flowers. Also spray occasionally with tobacco preparation.</p> <p>3. Strawberry beds may be set out at this time, which will bear a full crop of fruit next year. Make certain that both the perfect and imperfect types are planted. This will assure proper fertilization of the flowers.</p> <p>10. This is the time that cuttings should be taken of all the various bedding plants such as coleus, geraniums and alternantheras. These plants if carried in a cool greenhouse throughout the winter will make good stock plants.</p> <p>17. If you want high-grade dahlias to bloom it will be necessary to keep the plants properly disbudded. This means a constant and consistent pinching of the young growth in order to reduce the number of buds.</p> <p>24. It is advisable to have a small step-ladder or at least a box to stand on in order to get at the top of the poles when picking limas or other types of pole beans. It is usually at the top that the greatest yield is found.</p>	<p>This Calendar of the gardener's labors is aimed as a reminder for undertaking all his tasks in season. It is fitted to the latitude of the Middle States, but its service should be available for the whole country if it be remembered that for every one hundred miles north or south there is a difference of from five to seven days later or earlier</p> <p>4. Neglected ground that is intended for cultivation next year should be broken up. The proper plowing or harrowing will remove large quantities of the troublesome rye and twitch grass.</p> <p>11. Melons ripening now should be kept sprayed with Bordeaux mixture to prevent blight. It is a good plan to place small boards under the young melons to assure ripening. Allow the melon to leave the vine voluntarily.</p> <p>18. Roses showing a substantial growth should be encouraged by top dressing of bone meal or any good fertilizing agent. Though it does not improve the quality of the fall flowers it gives the plant more vigor.</p> <p>25. Crops that remain in the ground such as Swiss chard, parsnips, etc., should have a top dressing occasionally with a strong fertilizer to prevent them from becoming tough. Soluble fertilizers are more available.</p>	<p>5. Flowers intended for cultivation in the greenhouse this winter should be started now. Seeds of various annuals such as stock mignonette and snapdragons may be sown, or small plants may be purchased.</p> <p>12. Bulbs for forcing in the greenhouse should be ordered at this time. Boxes, pans, soil and other necessary materials used in the forcing of these plants should be made ready, as some of these bulbs are available now.</p> <p>19. Don't let your flower garden run down. Keep the tall flowers staked and cut out all the dead flowering stalks. Keep the edges trimmed and stir the soil on the surface. This is as necessary now as in the spring.</p> <p>26. Newly set out plants that are not growing satisfactorily can be stimulated into growth by application of nitrate of soda, sulphate of ammonia or other materials of this kind. After using these good results will be noticed.</p>	<p>6. Vegetables of the different forcing types may be started for greenhouse cultivation. Tomatoes, cauliflower, lettuce, spinach, parsley, beans, Swiss chard and New Zealand spinach are vegetables of easy culture under glass.</p> <p>13. New lawns can be seeded down now. Failure with lawns is often due to the improper preparation of the ground and the meagre allotment of seed. Sow grass thickly, as this will help to choke the weed growth.</p> <p>20. If you have a greenhouse make up a compost heap of all plants. Use the top soil with a good sod growth adding manure and bone meal and stacking it up at a convenient point so that the green material will decompose.</p> <p>27. Gather the onion crop now. When the tops have died down the onions should be pulled and left in the sun to dry; then the tops can be twisted off and the onions stored in a dry cool place until ready for use.</p>	<p>7. This is the time that special attention should be given to cabbage and other green vegetables on account of the leaf eating insects. The plants should be sprayed with arsenate of lead to destroy the insects.</p> <p>14. Hedges of all types, evergreens that have been confined to a form, and various plants that are clipped, should be gone over now as growth is about to cease. This will be the final clipping and should be done carefully.</p> <p>21. This is an excellent time to go over and prune the shade trees, as it is easy to see how the work should be done. Remove the limbs very close leaving no shoulders, and paint the wounds carefully. Make cuts clean.</p> <p>28. Biennials such as foxglove and saucer, can be started from seed now. It is good practice to sow quantities of perennials now, earthening them over the winter in the cold-frame and setting them out in early spring.</p>	<p>1. Early celery should now be ready for use. Banking this with earth is not advised on account of the intense heat. It is best to use paper bleachers or boards for this purpose, blanketing only in usable quantities.</p> <p>8. Evergreens may be planted at this time. These are plants that need a great deal of water, so it is advisable when resetting them to saturate the soil thoroughly to tobacco sprays and encourage activity of the roots.</p> <p>15. There is still time to sow some cool crops in the garden. Several sowings of peas should be made this month, also spinach, cress, radishes, lettuce, turnips, etc. If the ground is dry, water well before sowing.</p> <p>22. This is the time to build cold-frames for the fall and winter. Brick or concrete is preferred but a substantial wooden frame will last some time. Next to the greenhouse the cold-frame is the gardener's best friend.</p> <p>29. Before cold weather look over the greenhouse, replacing broken glass, doing any necessary repair work. Be certain the boiler is in working condition, particularly in a greenhouse that was closed last year.</p>	<p>2. Late celery, cabbage, cauliflower and kale may still be planted. Use plenty of water when setting out these plants and make a habit of watering them twice daily until the plants show that the roots are reestablished.</p> <p>9. Bay trees, palms, hydrangeas and other plants customarily used for piazza decorations are usually infested with various aphids and other insects. It is advisable to use tobacco sprays regularly as a preventive of these pests.</p> <p>16. The cane fruits should be looked over at this time. Old shoots on the raspberries and blackberries should be cut out entirely as these do not bear again. Young shoots for next year should now be set firmly in place.</p> <p>23. After gathering the peach crop, spray the trees with Bordeaux mixture to keep the various foliage diseases in check. Trees afflicted with the yellows should be cut down and burned to prevent the spread of the disease.</p> <p>30. It is just as necessary to prune vines as it is other plants. All old and unproductive wood should be removed. This will give more room for the younger and more vigorous shoots. Now is the time for this work.</p>



Dry onions in the sun, then twist off the tops and store the bulbs for winter



By breaking some of the roots you postpone the seeding of lettuce plants



Foxgloves, campanulas and other perennials are started from seed sown now

SEEMS like this Prohibition idea ain't limited just to people—even the sky's been dry since the first o' July on' the crops is in a bad way all through the county. Makes me think of a piece in our last week's paper 'bout the Indians down New Mexico an' Arizona way, an' how they holds a kind o' sociable an' dance so's the element'll treat 'em right an' give 'em a good harvest. 'Course, we couldn't do that 'like that up here, for the folks is all old-time Methodists, an' they wouldn't stand for no worshipping o' the sun on the rain an' the south wind. But the idee ain't bad; I mean, the idee o' lookin' on the elements, the sun, moon an' stars, as sort o' gods rulin' our general well-bein'. To my mind they ain't no grander thing than the sun, nor more awe-inspirin' than a whackin' old thunderstorm at night, nor more helpful to a body's spirit than the stars, if ye'll really look at 'em. Call me an Atheist if ye want to, but I b'lieve they's a deal o' practical, workable religion, a lot that'll help ye be a useful citizen on' a good friend, in the worship o' them Indians. It's kinder gettin' down to simple first principles, o' course, but it's sincere an' genuine—which some of our up-to-date religion ain't.

Old Doc Lemmon.



Do not fail to thin out those vegetables the seeds of which are sown directly in the garden rows



Seeds of cauliflower, lettuce, etc., for transplanting, can be started now in boxes in the greenhouse



Old advice, but good—keep the ground well cultivated





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inspection*

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## INTERIOR DECORATORS



WE have a large assortment of Philippine furniture in tables, chairs and other articles. This furniture is rare and not likely to be reproduced and is recognized for its beauty, durability and appropriateness for country homes.

## Old English Interiors in American Homes

(Continued from page 42)

at formal decoration took the form of shields, arms and trophies of the chase fixed upon the walls, which both satisfied the pride of the owner and furnished some relief for the plain walls. The floors were of wood, rough, stout and substantial, and there were great square beams supporting the ceilings. The doorways were small and of the simplest description. Tables and seats were of the plainest hewn character—all of solid oak and devoid of carving.

### The Hall

Then a change came over the politics and security of the nation. The country became more and more settled and defense was not so imperative, so the keep, which was piled up, one story on another, took a more convenient and livable form. The rooms were placed alongside each other on the ground, and the manor house type emerged. It is this manor house which has developed through the centuries into the house of modern times.

The fortified manor house, in addition to its strong outer walls, was usually surrounded by a deep ditch or moat, across which a drawbridge was placed, which could be raised or lowered as occasion demanded, and which led to a strongly defended gateway. The principal feature of these fortified houses was a central hall, where everyone lived when indoors. It was the living, dining and sleeping place for all. Adjoining this at one end was a room or rooms for the master, which was called the solar, and at the other end a culinary department, which formed the headquarters for the servants.

The hall, or principal room, was necessarily of large size, lofty and of one story, with an open timber roof, sometimes freely decorated. Its importance was so pronounced that the house itself was called "The Hall," a name which is applied to the principal house in a parish to this day. A screen was usually placed so as to form a corridor between the hall and the kitchen, and this screen was developed into one of the principal decorative features of the hall of the Elizabethan and Jacobean periods.

In the manor house attention became concentrated on comfort and privacy rather than defense, as the condition of the country became more and more settled. Little by little, drawbridges and moats were no longer required; the surrounding walls, though they continued to be of great strength, needed no defensive towers; houses began to be

planned with courtyards, more expansive windows were introduced, sheltered gardens and terraces became possible.

The wider opportunities for commerce and adventure enabled the traders to become rich and the nobles more powerful. There was added to the great hall, in which the old time baron had sat at the table with his family and guests in patriarchal relation to his retainers and serving men, the long gallery for entertainment and for the retirement and privacy which the lord and his lady might seek from the common throng.

Development of the house continued along English lines until the classical period came along, when English architecture became thoroughly Italianized. The heroic and pure period of English decoration was over. The classical period remained to the end of the 18th and the beginning of the 19th Century, when it passed into strictly modern banalities, that are of no interest whatever from the art standpoint.

### The Classical Period

The classical period was ushered in by architects, proud of their ability to destroy the old and erect the new. The distinctive characteristics were the absence of gables and the substitution of sash windows for the old mullioned form. This took away the picturesque treatment characteristic of the earlier houses, which gave way to cold, careful spacing and other arrangements not conducive to artistic effects. The classical spirit seemed to pervade all artistic efforts, whether in painting, sculpture or literature. Stateliness and noble proportions were achieved, it is true, but sincerity gave way to artificiality. Persons of distinction seemed content to forego the comforts of home for the opportunity of living the stately life.

This period is perhaps best represented by Pope, himself a stilted classicist, who, when Blenheim was described to him, was compelled to say, "I see from all you have been telling me 'tis a house and not a dwelling."

Having traced the development of the house itself, we now arrive at the decorations. It is these adornments which interest us here in America, because so many of them have been taken bodily from their English settings and removed to this country, and also because they have served and still serve as models for reproductions of great beauty and sound artistic value, which also serve to make our homes livable.

(Continued on page 52)



That the old English interior can be adapted to the American home is evidenced by this dignified library. Charles of London, decorator





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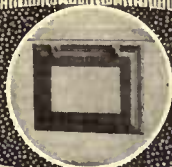
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## Old English Interiors in American Homes

(Continued from page 50)

The most characteristic feature of the Elizabethan and Jacobean houses is the square-headed mullioned window. In the earlier Gothic period of English decoration they were always arched or pointed, and this can always be taken as a distinguishing feature between the Tudor and the Elizabethan and later styles. The large bay window, with its quaint and sometimes busy patterned glazing, also formed one of the most important features of the façade. Occasional introduction of stained glass further enhanced its effect.

Many of these old English windows have found their way to America, carefully taken from their original settings and brought here without injury, to be installed in American homes as nearly as possible in the same way as in the original house. There is something intimate and livable about these windows that makes a decided appeal to the American mind.

Next we come to the doorways, chimney pieces, roofs and ceilings, the simplicity of which was the most striking feature of the Medieval and Gothic styles, and forms a strong contrast to the elaboration bestowed upon them in later periods.

The earliest type of door—that in use in the ancient keeps—was a cross stretcher on the back of a few boards like the lid of a packing case, and was generally strengthened by wrought iron straps. This simple construction was succeeded by an obviously better method, that of framing the thickest pieces together and introducing the thinner wood as panels. The iron hinges and fittings of both the Gothic and Tudor doors are worthy of attention. The internal door and the doorway first became an important feature during the Elizabethan era. The earlier simply molded arrangement gave way to doors flanked by pilasters. The door heads were sometimes lavishly ornamented, the doors themselves freely molded, carved or inlaid, and much fancy displayed in their embellishment.

This rather free treatment, which was so delightful, gave way to the more stately period before mentioned, after the ideas of such trained architects as Inigo Jones and others. With the advent of Christopher Wren and Vanbrugh, pilasters were superseded by more massive, almost detached columns supporting a bolder frieze and cornice, with sometimes a straight, broken or semi-circular pediment enclosing a shield or similar decoration. The Brothers Adam introduced the discreetly enriched and carved architraves, friezes and cornices so often evoked by their names.

### The English Stairs

The development of the English staircase lagged behind, remaining an unimportant feature in decoration until the 16th Century. In the ancient keep it was usually built of stone, on the spiral plan, contrived in the solid masonry, and even at times nothing less primitive than a ladder served to connect one floor with another. The development of the staircase, when it did start, however, was very rapid.

The width increased enormously, and the whole staircase became, in short, one of, if not the most decorative features in the house. The handrail became massive, the space between it and the stout string course filled in with turned or square shaped balusters, or, as occasionally happened, with carved and fretted woodwork. The newel posts were important and carried up well above the handrail, with their tops either wrought into striking shapes or crowned with heraldic animals.

In the late 17th and during the 18th Century the one exception to the mak-

ing of everything bolder and heavier was the staircase. The massive newels were reduced in height, the balustrade and handrail made lighter, the string-course dispensed with, and the ends of the steps shown. A notable feature again was that the handrail, which had previously been straight from newel to newel, was ramped, that is, curved upward at each turn of the stair to obtain a proper level. A little carving was judiciously introduced in the turned balustrade and the end of the steps, and finally toward the end of the century came the elliptical staircase and the iron balustrading of the "Adam Hall."

### Chimney Pieces

Next comes the chimney piece. While no longer remaining purely utilitarian, it assumed the importance of an architectural and decorative feature.

From the earliest times the fireplace had always been the object of interest. Originally it was placed flush with the wall, with a projecting hood to catch the smoke, which was carried out of the room by a short funnel contrived through the wall, but later, when recesses were made and chimney shafts introduced, this hood, if used at all, became more an ornamental feature than a necessity.

The Gothic chimney pieces often were decorative and interesting, but it was not until the Elizabethan period, when a greater attention was given them by their designers, and their dimensions increased, that they became the chief feature of the room. Columns, fantastic pilasters or caryatides supported the heavy molding over the fire opening, and panels and pilasters, crowned by a cornice, reached and apparently supported the ceiling itself. These panels were generally two or three in number, and, as with the ceilings, heraldry played an important part in their decoration. The family arms were the chief ornament, which form of decoration, besides gratifying the family pride, imparted a dignity to the room, and if any excuse is needed for this display, "where should sentiment linger if not around the family hearth?" A date was sometimes carved on the chimney piece, which has assisted to identify many an old house, its history and its builder.

Chimney pieces were originally more frequently made of stone than of wood, and many splendid examples, finely carved, are to be found. Some of the finest have been brought to America, and placed in rooms with decorations coeval with their origin.

The same changes that we have described in the treatment of the doors and paneling affected the chimney piece. Architects, who had by this time asserted themselves, adopted a larger handling of the design, and instead of the smaller panels above the fire opening, this space was treated in the same fashion as the walls of the room. The chimney piece still retained its importance, but the style of decoration was altered, and the insertion of a portrait, still life or landscape, diversified with architectural ruins, replaced the carved panel. This form of decoration gave an agreeable note of color and interest to the room.

And now, having considered some of its appurtenances, we come to the walls of the room itself.

### English Paneling

Old English oak paneling! It was carried all round the walls as a sort of lining, but it was not necessarily a fixture or looked upon as such, and could be taken down with ease; in fact, it is recorded that the paneling would sometimes pass by bequest to some other

(Continued on page 54)





Old English Room

## When Visiting Boston this Summer

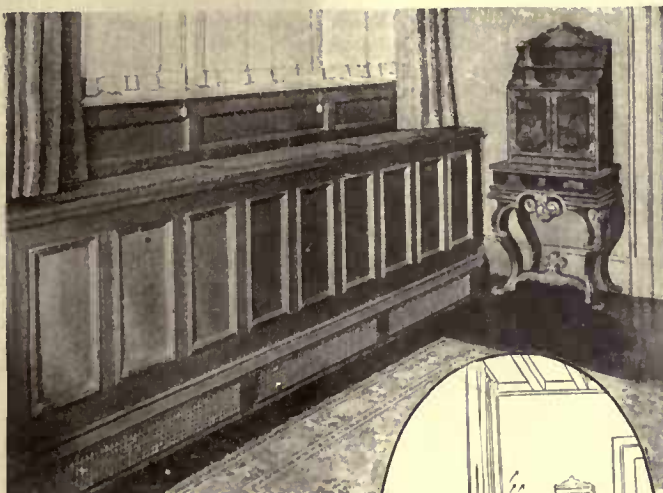
— one of the points of interest should be this famous Boston institution, now recognized as the world's largest store in the manufacture and sale of furniture and decorations,

— because all that can be said is dull and meagre as compared to visiting this large and unusual store, where one may see and enjoy the model work-shops, the Old English Room as suggested by the picture, the many salesrooms with their infinite variety of furniture and decorations displayed under ideal conditions,

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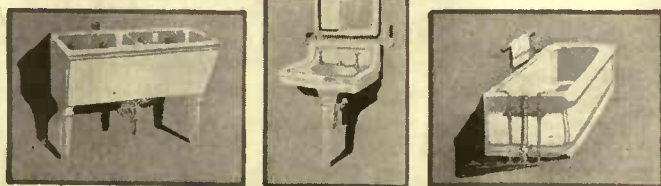
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## Old English Interiors in American Homes

(Continued from page 52)

than the inheritor of the house, and would be taken down and set up elsewhere. Is there anything incongruous about it, then, when an American, an inheritor of the spirit and genius of old England, has it taken across the ocean and placed in his own house?

This movable character of the paneling of the old English room accounts for the irregularity of some of the specimens, which forms part of their charm.

### Kinds of Paneling

One of the most frequent and successful forms of panel decoration was that known as the linen-fold, which belongs really to the Gothic and Tudor periods. However, the wainscoting was sometimes removed from other and earlier buildings, and we find it handed on to Elizabethan and Stuart houses.

The paneling most favored in the 16th and 17th Centuries consisted of a series of undecorated panels 9" or 10" wide and from 15" to 18" high, depending on the beauty of their wood only, and surrounded by molded framing. These panels made a perfect background for pictures, armor or any enriched furniture that was placed against them. This paneling contrasted pleasingly and restfully with the generously carved chimney pieces and doorways, and in no way interfered with the introduction of painted portraits or pictures. It was at this time that Dutch painting was introduced in England, and that Holbein came to paint the portraits of the nobility.

The Jacobean paneling that followed is distinguished by an increasing intricacy of framing and molding which was very often ingeniously introduced and varied with inlaid wood.

With the coming of the Georges the treatment of small panels gave way to a much broader arrangement. The large panels became much wider and were generally divided by a dado rail at a distance of about 2' to 3' from the floor, while two or at most three extended to the height of the room. The moldings, again, were much bolder, and instead of being merely sunk and scratched on the framing, they were now made to project. Enrichment in carving was treated in the same way, and instead of being flat in section and conventional in treatment, was high in relief and assumed a naturalistic form. Fruit, flowers and birds, arranged in swags and drops, apparently hung on the walls, and were carved with great boldness, delicate finish and strong relief. Naturally the reader, if he is familiar with decoration, will recall the name of Grinling Gibbons.

And then, after its zenith, came the eclipse of the panel room and all that it stood for in decoration.

The change began in the middle and latter part of the 18th Century. Wood paneling began to be superseded by plaster, and the walls were left unrelieved, and either painted or covered with some of the dainty figured silk now imported from France. Woodwork and other objects became gilded, and silk damask was used to harmonize with it, applied in flat panels and surrounded by a carved and gilt wooden frame. And, as if to add ignominy to the fallen oak, there came, from France, wall paper in imitation of damask and velvet! Of course, wall paper had existed as far back as the 16th Century, but not in conflict with the noble oak in England's mansions.

Thus did English interiors lose their individuality. Much that was beautiful succeeded, it is true. The arts of China and Japan intervened, and implanted their stamp on the Louis XV style in France and the decorations of Chippendale in England. The phoenix and the dragon triumphed. Hardly a palace or a manor house in England or France lacked its Chinese room, with its painted or "japanned" lacquer walls.

Then came the classic period, which invaded France with the Revolution and passed into the Empire, and which translated its influence to English art. This in turn was swallowed up in the banalities of the Victorian era, and all that remained of the art of interior decoration was the past's marvelous bequest. It is doubtful if English taste in furniture and decoration ever reached a lower ebb than in the middle of the 19th Century.

With such examples as these noble houses and their contents in their midst, it is, indeed, surprising how English taste should have sunk so low as we find it in the middle of the last century, and, indeed, even at the present time; and it may truly be said that a keener appreciation is shown in America for the best of decoration than in England.

### For American Homes

For America has had its art awakening, and it is founded on the best foundation in the world—an open mind. Americans are a people possessing individuality and refinement, and the keenest and most sympathetic appreciation of the beautiful, added to which is the fact that they show a feverish eagerness to learn all that is to be known of good design when they are once convinced that they are in the hands of a capable teacher.

## The Country Auction Sale

(Continued from page 33)

powder would an old war horse. The instant prominence I attained as the colored person's antagonist during our flier in high finance was disconcerting, indeed. I withdrew, quailing under her black and angry looks and shivering under the cold eye of the dealer who had come up at the end of this fiasco. She looked me over, superciliously, in the same manner as she had glanced at the broken-down sofa beyond me.

It was with something akin to joy I watched the struggle between her and the Jewish dealer with the piece of molding in his pocket, for the possession of the little gilt mirror. She let him have it with unexpected suddenness, and I knew its damaged condition had something to do with it. The opportunity to tell her where to find the missing piece of molding was gone in a second. I am wasting no grief over

it. Later the lady snatched up, with rapid fire bids and a heavy pocketbook, most of the bits we had fixed our hearts upon, much to the evident surprise of the auctioneer and the crowd, to whom an old phonograph and the cheap jewelry had by far the stronger appeal.

But it was all very well to say to ourselves, as we climbed into our little car, that things picked up at auctions often proved a costly mistake; we would still be on the hunt for more to pick. Since our imaginations had become intrigued by household treasures with long histories, the mere hint of an auction would continue to draw us relentlessly to it again, even as it drew us from our Jersey suburb down to the little village that Penn had helped to found on his wise townstead plan, in the years when our country was so strangely new.





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## Fleets That Never Sail

(Continued from page 20)

Williams' attention to the sunset, I succeeded in so working on the lady's feelings by pointing out the future emptiness of my life without this model that she took pity upon me and, vindicating the noble blood of her ancestors, gave me the beautiful little craft.

### Model Prices

Prices paid for ship models vary as much as the boats themselves. Sometimes one will pick up a boat for a very small sum (a few dollars perhaps) from some unsophisticated owner. An average price I should say is from \$100 to \$500, but prices for exceptionally fine boats run into sums of four figures. Now and then a fine model turns up in the auction rooms. During the past year I saw a very good bone model sold for \$585 at auction.

Some years ago I remember a sale which included a fine little model of a French frigate made of bone, enclosed in an old fashioned mahogany case, and a curious little model of an admiral's barge loaded with red coated soldiers of King George, while toiling at the oars was as gallant a little crew of sailormen as one could wish. The two items sold for about \$600. Today they would probably bring at least twice that amount. Very seldom however, will one find any bargains in ship models in cities. The best field for the limited purse is in out-of-the-way sea-coast villages, where one may at times find a model or so by diligent search.

### Great Boat Collections

The collection in the Louvre is probably the finest in the world and is housed in the three galleries known as the Musée de Marine. It comprises many wonderful models of antique vessels and of transports, galleys and ships of war of the 16th, 17th and 18th Centuries. In London, there is a most interesting collection in the South Kensington Museum. The Royal Navy Museum at Greenwich Hospital contains some very finely made early English war vessels, and other ships. In Glasgow and several other cities of the British Isles one will find museums where these treasures have been brought together. The Ryks Museum in Amsterdam holds an exceedingly fine collection of early Dutch men-of-war, and contains many models of the ships made famous by Admirals Van Tromp, Piet Hein, De Ruyter and others. One of the unique boats in this museum is a galley built in Holland for Peter the Great. The Museu Naval in Lisbon has many ship models of early days, while Spain has a fine collection of her early warships in the Museo Naval in Madrid.

One hears constantly of models abroad that are preserved in their original state, that is, with the original rigging. I have never heard of an authentic case, for the best of rigging decays and falls apart in about one hundred years.

While we have no museums which are as rich in ship models as some of those abroad we do have a number located in various towns and cities along the New England coast, which hold interesting models. The museum in New Bedford has fine models of whaling ships and of warships. Nantucket has a miniature boat or so. The Old State House in Boston contains a number of old-time model ships. The Marine Museum of the Peabody Institute in Salem has the finest collections of any of our museums, and abounds in ship models of many descriptions and sizes from early American men-of-war to square riggers. There is a beautiful bone model in the Portsmouth Athenium, as well as what is probably the finest and early scale constructor's model in the United States that of "America" laid down in 1706, the first large warship to be built on the

western continent. In the Aldrich Memorial at Riverhead one will find on a wall bracket in the front hall the identical model of a Sailor Ben's boat made famous in "The Story of a Bad Boy." There are a few other collections but these comprise the most important open to the public.

New York museums hold no fine ship models but there are a number of important private collections owned by clubs and individuals. The India House Club has a large collection of models, almost a hundred in number, one most amusing, made of leather! Thirty or more of these were formerly the property of the late Alexander W. Drake and were added to this collection by the late Willard Straight, an ardent ship collector. When meeting Mr. Drake the day following the sale of his fleet he said, with tears in his eyes, "My ships have sailed at last!"

### New York Collectors

Another fine collection in New York is that of the well-known portrait painter, Irving R. Wiles, and consists of thirty or more interesting boats ranging from one of the beautiful bone models to a very unique Japanese Emperor's barge. Some of his most interesting models are an Admiralty model of a warship of fifty guns built in 1740, a Spanish ketch rigged ship bought in Madrid, the original of which was used in the Mediterranean trade, an 18th Century Spanish warship and a model of the French privateer "Bellona," a corvette of twenty guns. Mr. Wiles is not only a collector but a builder of ship models as well, and his collection includes some interesting products of his own hands, among which are a Long Island scalloper and a Block Island boat, a Hudson River sloop, a craft that carried everything from passengers to cattle.

Carlton Chapman, the marine painter, has a fine collection of 18th Century models of wooden ships, made in England for the most part between the years of 1740 and 1790. These boats are prized as being unusually accurate as to measurements and detail.

W. J. Aylward, the marine illustrator, has several models of interesting character, among which are a half model of an American ship bought by Spaniards to be used as a slaver, a model of a clipper of 1852, and one of the clipper ship "Contest" which was destroyed by Admiral Semmes in the Civil War. Mr. Aylward has spent many months in the museums of London and Paris, making drawings of the models which they contain for use in his work. Other artists who collect ship models are Reynold Beals, Henry Reuterdaahl, Charles Chambers, Edward Penfield, Charles Falls and Gordon Grant.

Captain Arthur H. Clark of New York has a collection of models of famous clipper ships which includes the "Jacob Bell" and the "Staghounds," two of the finest ships designed by the master marine architect, Donald McKay. His collection also comprises many half models, paintings and photographs of famous American Ships.

### Models in Decoration

Interior decorators have been quick to seize upon ship models and adjust them to decorative uses. A single ship model of reasonable size and interest placed properly in a room will go far towards supplying the main decorative feature.

This growing demand for boat models to be used for decorative purposes is based on sound fundamental artistic reasons. When used in this way they should not be placed too high but as near the level of the eye as possible, in order that the beautiful curves and balanced proportions may be appreciated.

(Continued on page 58)





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## Fleets That Never Sail

(Continued from page 56)

and against a plain background that will silhouette the beautiful detail of the rigging. Truly a boat model is worth all its cost as a decorative unit.

A single well-built replica of a ship will give an atmosphere to a room which will do much to banish the sordid cares of our everyday life. It is impossible to look upon one of these models without instinctively dreaming, for a moment at least, of the original ship and the romantic lives of her deep sea sailors. We may have our own Hog Island of which we are justly proud, but Romance still takes her passage where straining canvas drives the majestic square rigger over the Seven Seas.

The call for ship models for decorative uses has given rise to a distinct class of boat, namely the decorative model. These boats are made in the present day not with the idea of accuracy as much as with an eye for their decorative value. In these interesting combinations of colors are used both for sails and hulls and often the various details of the boats such as the masts and spars are distorted. Builders of these models have a fondness for choosing types of vessels that have the greatest elements of the picturesque such as the ships of the Crusaders, Elizabethan craft, Genoese carracks, Spanish galleons, Chinese junks, Dutch yachts, etc.

Famous ships are much in demand and decorative models of the "Santa Maria," "The Great Harry," "The Sovereign of the Sea," "La Couronne," "The Royal George," "The Golden Hind," "Half Moon," "Victory," and the "Constitution," are often duplicated.

One of the greatest difficulties that present day builders of early ship models have had to contend with was lack of good working plans, but since the pub-

lication of the Mariner's Mirror some years ago, which included all kinds of early ships with scale diagrams, the matter is somewhat easier.

### Culver—Master of Models

It has been left to the genius of Henry B. Culver, a New York lawyer, to build probably the finest models of ancient ships made in America today. Most of his time outside of practicing his profession is spent in reconstructing the ships of a by-gone day. Some ten or twelve years ago Mr. Culver built his first model which proved so successful that many of his friends asked him to make ships for them. Soon he was exhibiting models in the shows of the Architectural League, which attracted so much attention that collectors and curators of nautical museums began commissioning him to build models for their collections. At present shipbuilding is almost a second profession with him and he has made models of nearly every kind of craft from the Viking ships down through the ships of the middle ages to the American clipper ship period. His fondness is for building historic ships which are of a more decorative value, such as his model of the Henri Grace A' Dieu (The Great Harry) recently exhibited in the Metropolitan Museum of Art in New York. The original of this model was built in 1520 to carry Henry, the Eighth, of England to meet Francis, the First, of France, at the Field of the Cloth of Gold. It was the largest great ship constructed up to that time in England and Mr. Culver's model made after a painting in Hampton Court Palace was a marvel of detail. The model of the French frigate "La Brailleuse" is considered one of his most technically correct productions.

## A New Phase of an Old Fashion

(Continued from page 23)

## Refrigeration in the Home

by virtue of its convenience and practicability, is now considered an essential part of the building specifications for the better homes. Domestic refrigeration requires fittings and valves, as illustrated, and Crane Co. offers a wide variety of fixtures necessary for refrigeration equipment.

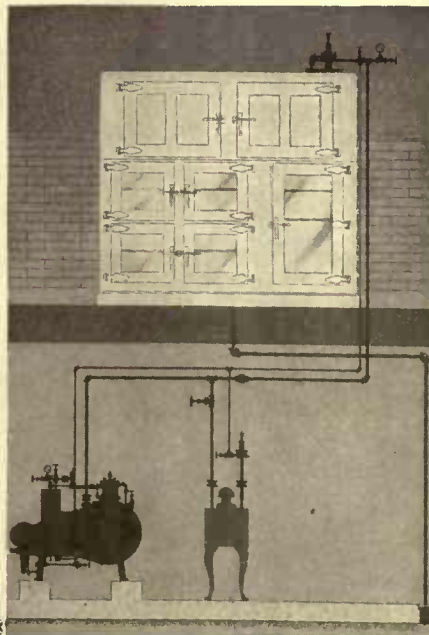
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serving table, why not use one with cabriole legs? The curved lines of the apron below it show it to be Dutch in origin and in sympathy with the rest of the furnishings of the room.

The vivacity of life in Spain has found expression in wonderful Spanish cupboards, which are unusually interesting. If the copyist has chosen to introduce foreign styles, he has kept the noble and brilliant traditions with which his art is instilled. There is a splendid and honest character found in every piece, showing a dominating, masterful touch. A dark tiled floor is particularly appropriate as a setting for this type of furniture. Wrought iron candlesticks of the 16th Century against a background of an old Dutch painting, are well in the picture, and the whole is typical of the early days of Spanish art.

The Italians have left us masterpieces which are models of artistic design. The sideboard shown here is an adaptation of an old Italian piece, and fits in harmoniously with the caen-stone walls and marble floor. Its very massiveness is impressive. The pictures on the walls above are effective, bringing out the white background, where carved pilasters are represented.

### English Cupboards and Chests

There are beautiful old English cupboards which came into existence as early as the 16th Century. These were originally known as "bordes" and were used for the placing of drinking cups. Occasionally we find one that has been designed with shelves at the back, and finished with a canopy of wood. This is generally attributed to Wales, and is known as "Welsh." There is always a symmetrical division of shelves, which

makes a pleasing variety to what might have been otherwise a monotonous piece of furniture. With our advance in reproduction, many of these cupboards are being placed upon the market, to take the place of the old-time sideboards, and are especially attractive when decorated with pewter chargers, Lowestoft, or any bits of beautiful old glass.

Old oaken chests have become very popular, and fortunate is he who owns one as an inheritance. These are often paneled, inlaid or carved. Some types show the herringbone, or feather pattern; others are finished in rose design with half circled borders, worked out on the lower rail. They are particularly adapted to Colonial houses and would be inappropriate where light tones have been introduced in wall hangings or woodwork. This style of decoration demands for right effect either lacquer or painted furniture. This furniture is much in favor today as it gives a delightful note of color. Yellow is often chosen as a background for the flower decorations of bright colors and black. For a room that needs a brilliant color, Chinese red is effective. It is boldly decorative and never fails to add a touch of gaiety. Venetian furniture is never tiresome, whether true Venetian or copied from French models. It has an illusive grace, such as no other style can produce. These pieces are particularly good now, as in the heyday of France's prosperity French art was at its height, and their beautiful designs are often reproduced by the cabinet makers of today.

From all parts of the world come these charming bits which are used today in place of the stiff and formal  
(Continued on page 60)



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Hiawatha, Lavender and purple  
Iris King, Old gold and crimson  
Jeanne d'Arc, White frilled lilac

Juniata, Bright blue  
Lohengrin, Cattleya mauve  
Loreley, Sulphur and purple  
Mary Garden, Cream stippled maroon  
Monsignor, Pale and deep violet  
Mrs. Neuhronner, Deep golden yellow  
Nuee d'Orange, "Storm cloud" shades  
Pallida Dalmatica, Silvery lavender  
Parc de Neuilly, Deep Blue Violet

Collection B. Tall Bearded Iris  
Price \$4.85  
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Fairy, White and soft blue  
Jacquesiana, Fawn and red violet  
Kochii, Blackish violet  
Mme. Guerville, White and lilac  
Oriental, Deep blue  
Pallida Dalmatica, Silvery lavender

Princess V. Louise,  
Primrose and plum  
Quaker Lady,  
Lavender, old gold and blue  
Queen of May, Rose  
Red Cloud, Rosey bronze and crimson  
Rhein Nixe, White and raspberry  
Trautlieb, Violet rose

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(Continued from page 58)

sideboards. We are indeed fortunate in having such a variety to choose from, as it saves a repetition of the same idea in our decorative schemes.

It is the grouping in the dining-room that is so important and contributes largely to an attractive room. The one thing to be avoided is overcrowding. A few pieces artistically arranged are far more effective than many in the wrong places. Take, for instance, a putty colored room, where the upholstery is peacock blue. Here a console with richly carved legs is used in place of a sideboard. Chairs are placed on either side, while above hangs a silver-framed, oval mirror, relieving the plain space of wall.

It is by contrasting the dining-room of Colonial days with one of the 20th

Century that we realize what a progress has been made in our furnishings. Then things meant little save as connected with family traditions, while today much else must be taken into consideration to gain in the end the effect that means charm. This is produced not only by right grouping of artistic pieces, but through the addition of window boxes, colorful flower stands, and bow windows, filled during the winter months with bright blossoming plants of selected colors.

"What an attractive dining room." This means something more than a room correctly and beautifully furnished. It means some unusual touch—a mark of the owner's individuality—a room where the whole atmosphere is one of charm and distinction.

## Old Irish Glass

(Continued from page 29)

Glass was also made at Dungannon and Belfast. The Tyrone Collieries advertised "all sorts of the newest fashioned wine, beer and cyder glasses; enamelled, cut, flowered, and plain decanters, with flint stoppers; water glasses, plates, epergnes and epergne saucers, candlesticks, cans, jugs; cut, flowered and plain salvers, jelly and sweetmeat glasses; hall bells; globes and shades; confectioners' jars; with all kinds of glass fit for chemists and mathematicians; salts and salt linings; mustard casters; white phials, and all kinds of bottles for perfumers; retorts and receivers; green phials; green and white mustard bottles; enamelled, cut and plain wine glasses; crofts; common, dram and punch glasses; green garde-vins; cruets; goblets, etc. The manufactory is equal to any in England, and can supply glass with initials or engraved to design."

### The Cork Cutting

Glass was also made in Cork, Newry, Londonderry and Ballycastle. Cork was distinguished for her sharp diamond cutting, her classical four-light Grecian lamps and the generous proportions of the glass made there. The lips of the Cork and Waterford bottles are large, while those made in Belfast are small. Thrift and economy for the North—open-handed hospitality for the South. How often the traits of a race are reproduced in the inanimate objects which they fashion! The Cork bowls, the beautiful pale green milk pans and fat barrels for whiskey and brandy are of noble size, and that celebrated town with characteristic wit, advertised her wares in verse:

\*\*\* "With choicest glass from Waterford, Decanters, Rummors, Drams and Masons, Flutes, Hob-nobs, Crofts and Finger Basons, Proof Bottles, Goblets, Cans and Wines, Punch Jugs, Liqueurs and Gardevins, Salts, Mustards, Salads, Butter Keelers, An' all that's sold by other dealers, Engraved or cut in newest taste, Or plain—whichever pleases best, Lustres repaired or polished bright, And broken glasses matched at sight. Hall globes of every size and shape, Or old ones hung and mounted cheap."

A hand across the sea has ever connected America with Ireland. As early as 1785, a quantity of glass was exported from Newry to the Carolinas. In 1784 over 20,000 drinking glasses, and 532 dozens of bottles were exported to America. In 1797, 30,000 drinking glasses were sent to New York, and two thousand pounds of fancy glass, probably Grecian lamps and lustres among them, arrived from Cork. In 1784

Williams Glass Factory in Dublin had orders from New York that would keep the glass house at work for a year. And in 1798, the principal proportion of glass, if not all of it, was exported to America, while the Irish themselves used the cheaper goods made in Bristol.

There must be many specimens of old Irish glass even yet to be found in this country. I know of several. Two lately came under my observation, which are the property of Miss Van Cortlandt of the Manor House, Croton-on-Hudson. Twin jugs, heavy, lustrous, and cut with a broad sweep that show a sure and master hand. They were a present to her uncle, William Caldwell, from Mrs. Butler of Dublin, and in 1836, he gave them as a wedding present to Miss Van Cortlandt's mother. What has become of the Waterford epergne of my childhood I know not, but I saw some fine lustres and candlesticks in Charleston which have passed carefully through the hands of several generations.

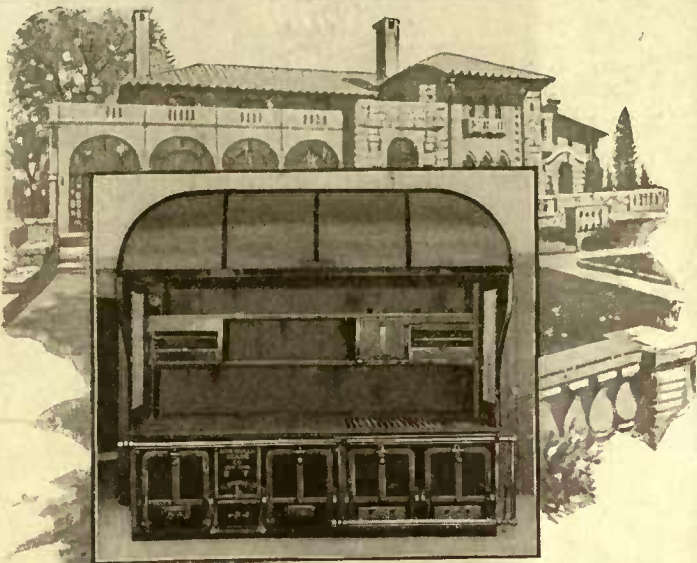
In 1902 a small quantity of clear white flint glass was exhibited at the Cork Exhibition. It was made of Muckish sand—where a whole mountain of it waits to supply factories which might so easily be developed in Ireland. The National Museum, having preserved the wonderful designs, could supply them to a manufacturer, and it is impossible to find more lovely shapes.

### Modern Reproductions

Large quantities of cut glass have been made in England, America and Germany; they are exact copies in cutting and form of old specimens and are sold as such to the unwary. But to a practised eye there is a wide difference. The color is more relentlessly white, there is a harder glitter, never the tenderness that one finds in old glass, and it is lighter in weight. Doubtless glass manufactories would still be flourishing in Ireland, but May 1st, 1797, England began her tax on Irish glass. The final blow came when a duty of £12 10s. 0d. was placed on every 1,000 lbs. of metal. Ireland lost heart, the manufacture of glass instantly declined. When the excise duty was removed in 1845 the glass industry in Ireland was practically dead.

Prof. M. S. D. Westropp of the National Museum is probably the greatest authority on glass, and Miss Eleanor Persse, a lady of cultivation and discernment, usually has a number of rare pieces in her shop in Kildare Street, and there is a vast difference between the prices of her collection and those of the London dealers.

The price of a boat-shaped bowl in perfect condition in Regent Street is one hundred guineas. The same thing in Kildare Street would be not more than fifty guineas.



Coal, gasoline-gas and electric range in residence of Russell A. Cowles, Greenwich, Conn. Architect, Henry W. Rowe, Brooklyn.

## Culinary Success Depends on the Range

Good food becomes more appetizing when prepared on a Deane Range for it is made to order on plans approved by half a century of experience.

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Built in sections, is made to burn your choice of fuels. The one shown here burns coal or wood in one section, gasoline-gas in the other, and electricity in the left hand broiler, which is set in a double plate shelf of Russia iron.

Above the gasoline-gas section, with its top of interchangeable bars, is a 24-inch broiler and a break-fast or roll oven 18 inches wide, both burning gasoline-gas. Over the entire range is a mitered corner hood and ventilator to keep food vapors from escaping into the room. Both range and hood are trimmed with black nickel.

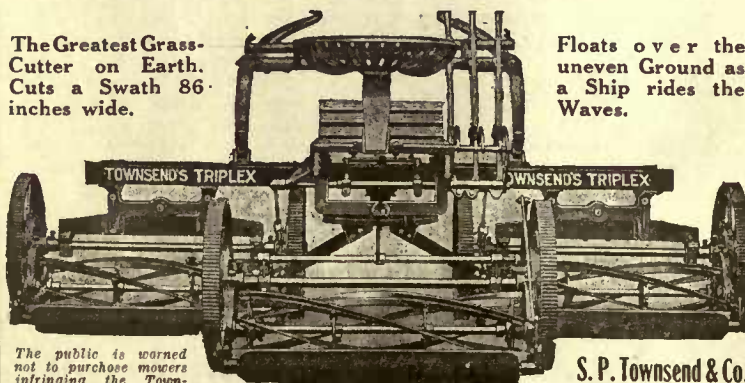
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# House & Garden



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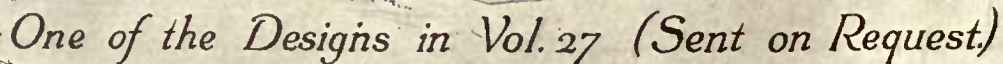
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# House & Garden

CONDÉ NAST, *Publisher*  
RICHARDSON, WRIGHT, *Editor*

## FALL PLANTING IN OCTOBER

THE summer is over. Now is the time we have to face more serious problems, and our interests are wider and more vital than during the lazy summer months. But these problems do not have to be faced alone. HOUSE & GARDEN stands ready to assist in smoothing out those very problems. And the October number does much more than merely assist. There are articles that stimulate the imagination and open up new vistas of interest that make this issue one you cannot possibly afford to miss.

Just when you think the work in the garden is about over, comes this Fall planting number with its plans and suggestions for continuing the work and interest of that very garden. There is a Fall planting table that will be of inestimable value to garden lovers and important information on the available bulbs. Nor is that all. There is an article on the Winter Garden by Robert Stell and an exquisite picture of an Evening Garden of Fragrance by Elizabeth Leonard Strang. The Rock Garden is not neglected and suggestions for its construction, planting and care are supplied by Frances E. Rehfeld.

But do not think the garden monopolizes this October number. Never has the house loomed so interesting. Furniture—that all-absorbing topic in the making of a home! What



*Rock Gardens are among the topics in the Fall Planting Number*

You Ought to Know About Furniture, by Matlack Price, treats of the practical side of furniture and is a résumé of what you ought

to know before buying. Then there is something about the little couch end tables that have so much interest and charm, and also an article on French furniture. So if you are contemplating a new chair or perhaps another table, you will realize the value of the October HOUSE & GARDEN.

Much more than the furniture of the house is taken up in this unusual number. Gardner Teall contributes one of his rare articles on collecting—this time it is the Outside of a Book, and the mere title weaves its spell of romance, conjuring up visions of an art that goes back to the beginnings of things. Equally exceptional is the story of early American portraits told by Peyton Boswell. Here again the charm of the past is brought vividly before our eyes.

Then the practical side of the house. Making window curtains by Agnes Foster Wright and the electrical boudoir are articles that no woman will be able to resist.

The series of dog articles continues in this issue. This time it is the Airedale and Irish terriers. In addition to all this, there is an article on heating systems, much information about the kitchen and over a hundred illustrations. Lastly—lest we forget—the editorial is on Theodore Roosevelt. This is the October HOUSE & GARDEN. Can you afford to miss it?

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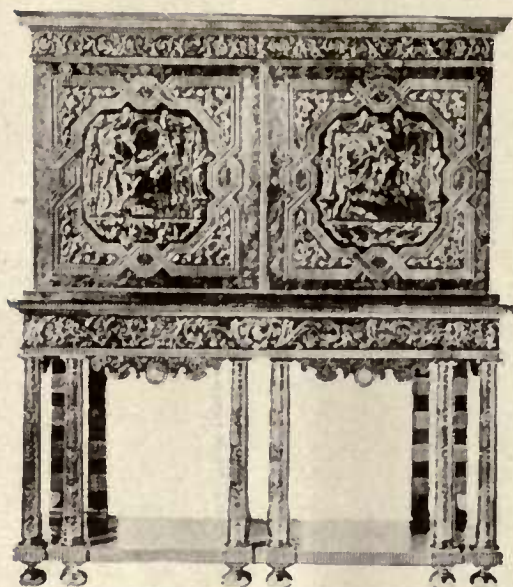
Tebbs

## A DEBT TO ITALY

*A debt to Italy is incurred in this library. The paneling and bookcases are very dark Italian walnut which throws in bold relief the antique carved Istrian stone mantel. Italian, too, is the chair. The table is an Italian antique of elaborately carved walnut, almost black. Andirons and lighting fixtures are of old bronze.*

*Bronze also dignifies the ornaments on the mantelpiece, which have been chosen to harmonize in balance and proportion with their surroundings as well as form focal points of interest. The room is in the New York residence of A. G. Paine, Jr., Esq. C. P. H. Gilbert was the architect*





*Rich and intricate inlay is found in this 17th Century walnut cabinet, a type showing Flemish influence. Courtesy of A. Alavoine & Co.*

## FRENCH WALL FURNITURE of the 16th and 17th CENTURIES

*Chests, Hutches, Buffets, Dressers, Cabinets, Hanging Cupboards and Bedsteads*

*Comprise the Furniture Families of Those Eras*

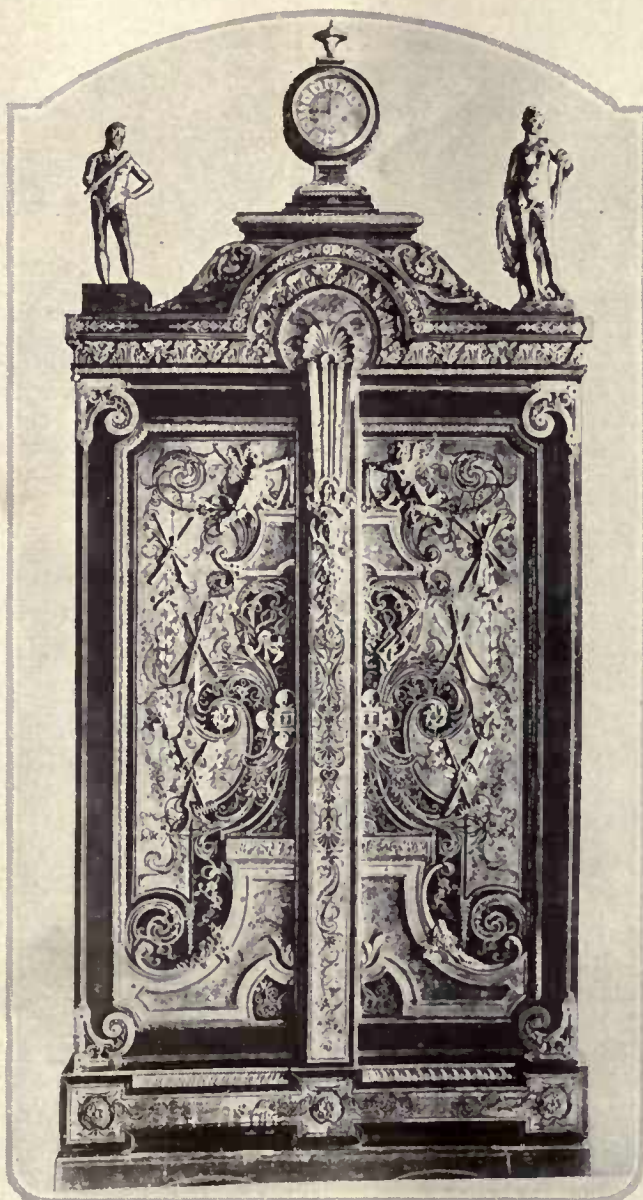
H. D. EBERLEIN and ABBOT McCLURE

FRENCH furniture suffered a grievous mischief to its good name at the hands of the decorators and designers of the Victorian era. Thanks to the same agencies and the misconceptions they fostered, the general public has been defrauded of a significant share of its decorative heritage. The perversely vulgar taste of those same 19th Century decorators and designers, and their lack of discrimination in selecting French types, led them to exploit all the blatant, bombastic, gaudy or flippant phases of French mobiliary art, chosen from the most pretentious epochs of design—such types as we see in some flashy hotel furnishings, supposed to be elegant—to the exclusion of the more restrained and comfortably domestic forms that existed in abundance. When they did not succumb to their hankerings for gilt and saccharine over-elaboration, they put forth, as typical products of French cabinet making, only such museum pieces as few could ever hope to own or to have reproduced.

In justice, therefore, to the Gallic artificers of past centuries, and still more in justice to ourselves, it behooves us to eradicate the prejudice commonly entertained against French furniture and to recover the use of this portion of our art heritage by acquainting ourselves with the simpler, more domestic, and more human mobiliary expressions of a richly imaginative, inventive and ingenious people, whose every activity we may well contemplate with profit, expressions that we have commonly too long ignored.

### The Furniture Families

As wall furniture antedated the development of movable seating furniture in all its highly diversified forms, we will first consider that aspect of the subject.



*An interesting type of armoire or hanging cupboard of Boule workmanship in the Louis XIV style has inlay of engraved brass and tin*

The principal classes or families of 16th Century articles of cabinet work were (1) chests of the familiar pattern with lifting lid;

(2) bahuts or hutches as they would have been called in England, which were close akin to chests in purpose and general shape, but had doors in front and a shallow drawer, or two shallow drawers side by side, below the cupboard portion, and were sometimes a little higher than chests;

(3) buffets, which were of several varieties but were commonly about three and a half or four feet high and contained a cupboard;

(4) dressers or crédences, which had both closed and open bases but almost invariably a superstructure with cupboard or shelves;

(5) cabinets or presses, which had both cupboard and open stand bases, and cupboards in the upper part;

(6) armoires or hanging cupboards, which were the equivalent of ward-robres; and

(7) bedsteads.

This may seem a meagre list but, as a matter of fact, each one of the foregoing classes comprised many related species so that the mobiliary resources of the period were amply diversified.

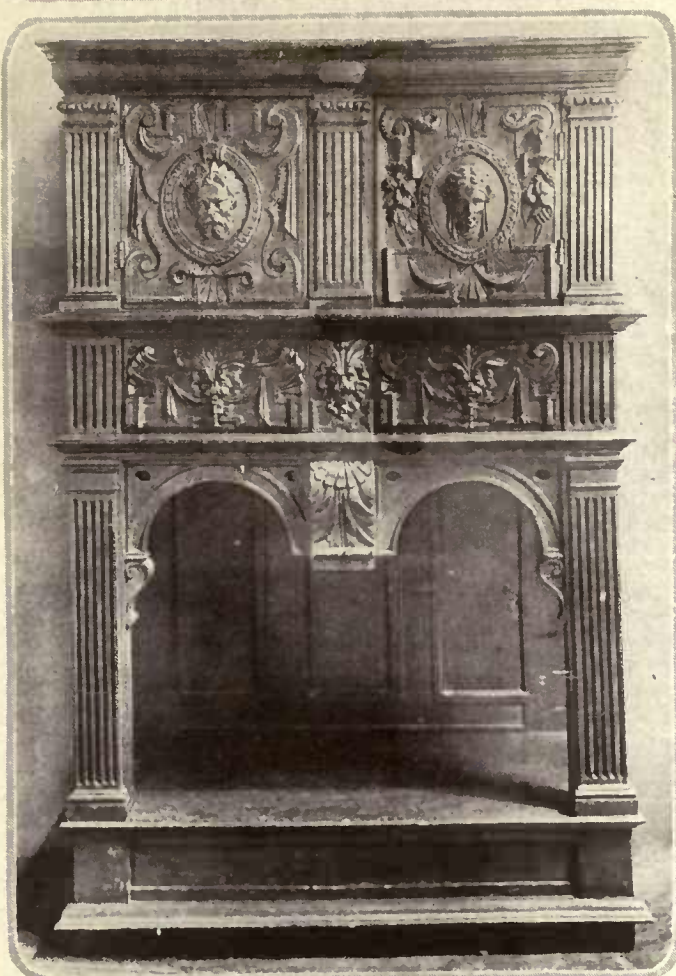
### The Confused Names

It is impossible to apply French terminology to the distinctive types for the utmost confusion of definition prevails among the encyclopædists themselves and, in some cases, they are flatly at variance. French writers have followed now one authority, now another, without arriving at any unanimity of usage and when a piece becomes embarrassing to classify they sometimes merely call it a "meuble" and let it go at that. The comparatively few British and American writers who have essayed the subject have created con-



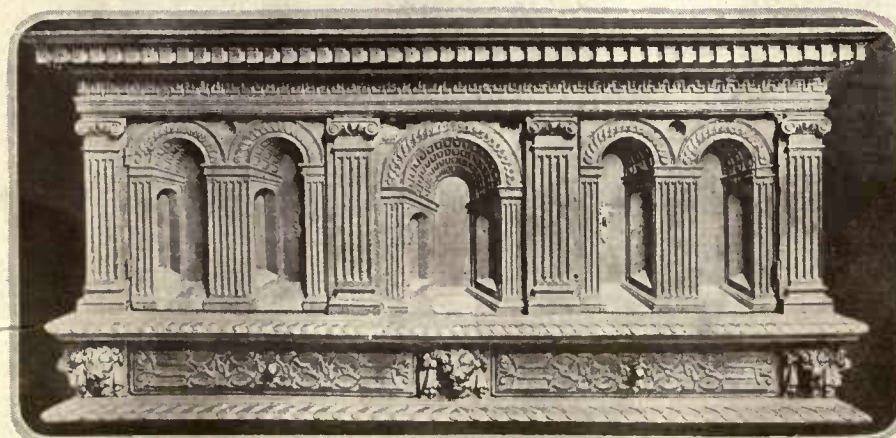


*The lion masque and strap work scrolls of this carved oak chest designate it as from the latter half of the 16th Century. Courtesy of the South Kensington Museum*



*Comparable to the contemporary English court cupboard there was made in France the buffet, of carved walnut with open base and cupboard top. This is of late 16th Century make*

*The bahut or hutch, as shown in the type below, had doors in front and below them a shallow drawer or drawers. This architecturally carved design shows Italian influence. 16th Century*



*Among the distinguishing characteristics of the oaken cabinet to the right is the arabesque inlay in black composition in the three round panels. Second half of the 16th Century. Courtesy of the South Kensington Museum*

fusion worse confounded in the matter of nomenclature. The most practical thing we can do, therefore, is frankly to recognize that armoire, dressoir, buffet, bahut, and several more are most comprehensive terms, some of them, indeed, being occasionally interchangeable; and to classify the dominant types according to the contemporary English and Italian pieces they most resemble, analogues with which we are familiar and which have definite generic names.

(1) Chests, of the simple type with lifting lid, and their relationships, are too well known to need special comment save to say that some of the old French chests have drawers in the base.

(2) Hutches and their related types may be classified by the possession of doors in front and often of shallow drawers below the doors. Apart from these essential features, the hutch might either sit flat on the floor, being about the height of a chest or a little higher; might be raised on feet and have a well defined base; or might be elevated on legs to the height of a low cabinet, with the under space open. It permitted considerable latitude of interpretation and was altogether a most useful piece of furniture and suited to a variety of purposes.

#### Buffets and Dressers

(3) The buffet family showed a diversity of renderings. One common type was very similar in structure to the Italian credenza, was about 4' high, was raised on a low molded base or on feet and had doors in front. In addition it might have shallow drawers either in the base or else above the doors. Another form of buffet had an open base and, immediately atop the supports, drawers and a superstructure with cupboards. In other words, it was closely analogous to the English court cupboard. The dividing line between buffets of this stamp and certain of the dressers and crédences is practically indistinguishable. One is tempted to believe that names were applied to articles of this sort according to the uses to which they were individually put rather than according to their physical structure. Another form, still, was merely a table with solid back from top of table to floor and a row of pillars or colonettes in front.

(4) The dresser, dressoir or crédence had an open base with supports holding up a cupboard, and there might or might not be drawers below this cupboard. Again, the base might be a closed cupboard with superstructure as in the foregoing species. Still again, it might





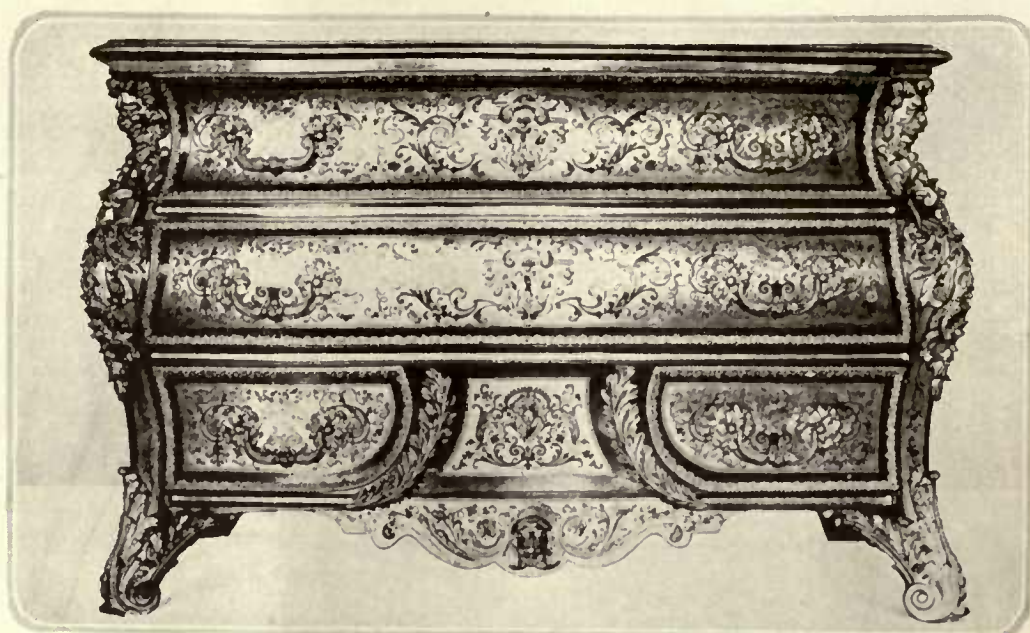
have an open base with supports or legs upholding a table top, and from this again other shorter supports bearing up a projecting top, in the manner of the Stuart buffet arranged for the display of plate, the whole structure being about 5' to 6' high. Finally, a credence might have either a closed cupboard base or, more frequently, an open base and a short cupboard above, the top being about the height of an Italian credenza. Surmounting this was a raised back with one or more shelves projecting from it, thus making the credence the precursor of one type of modern sideboard. These shelves or steps made apparently the only point of distinction between a credence proper and its dressoir cousins; their number, according to the old etiquette of France—certainly, that of Burgundy—indicated the degree of the owner. Williamin tells us that the accepted usage prescribed five steps or shelves "for use during meals for queens; four for duchesses or princesses, three for their children and for countesses and grandes dames; two for other noble ladies." The foregoing types were susceptible of further minor variations which, however, can readily be understood from the explanations already given.

#### Cabinet Characteristics

(5) Cabinets or presses also appeared under different guises. One of the most usual forms had a cupboard base and a cupboard top, but the superstructure receded by offsets, both in front and at the sides, a device contributory to elegance and grace of contour. Cabinets of this type might or might not have one tier of shallow drawers in the lower half directly above the cupboard doors. Another form of cabinet or press had upper and lower divisions, as before, but no offset so that the top and base were of the same breadth and depth. In this type there might or might not be a pair of drawers in the middle between the cupboards. A third type had tall cupboards in the base and corresponding short cupboards in the top, the division between the sections being defined by moldings, considerably above the middle of the mass, and not by any offset. A fourth type consisted of a cupboard resting on a stand or table base. Although other forms occurred, the four just noted were the most numerous.

#### Armoires and Bedsteads

(6) Armoires or hanging cupboards corresponded pretty closely in contour, purpose and (Continued on page 72)

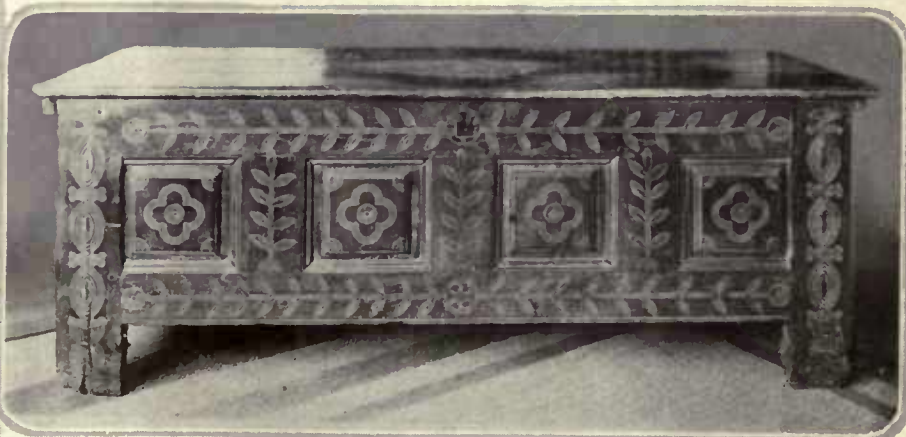


*In the Louis XIV Boule commode above the mounts are wrought ormolu and the ground is tortoise shell with engraved brass and tin inlay, a combination characteristic of this epoch in furniture*

*The cabinet à deux corps, or cabinet of two divisions, is represented by this carved type inlaid with small panels of veined marble. Late 16th or early 17th Centuries. Courtesy of John D. McIlhenny, Esq.*



*Characteristic motifs are found in the Breton walnut chest below. The carving is shallow incised. The legs are typical. Of the late 17th Century make. Courtesy of John D. McIlhenny, Esq.*



*The Boulle bureau to the left, in Louis XIV style, has red tortoise shell ground inlay with brass in intricate arabesques. The brass is also engraved. Courtesy of the Pennsylvania Museum and School of Industrial Arts*



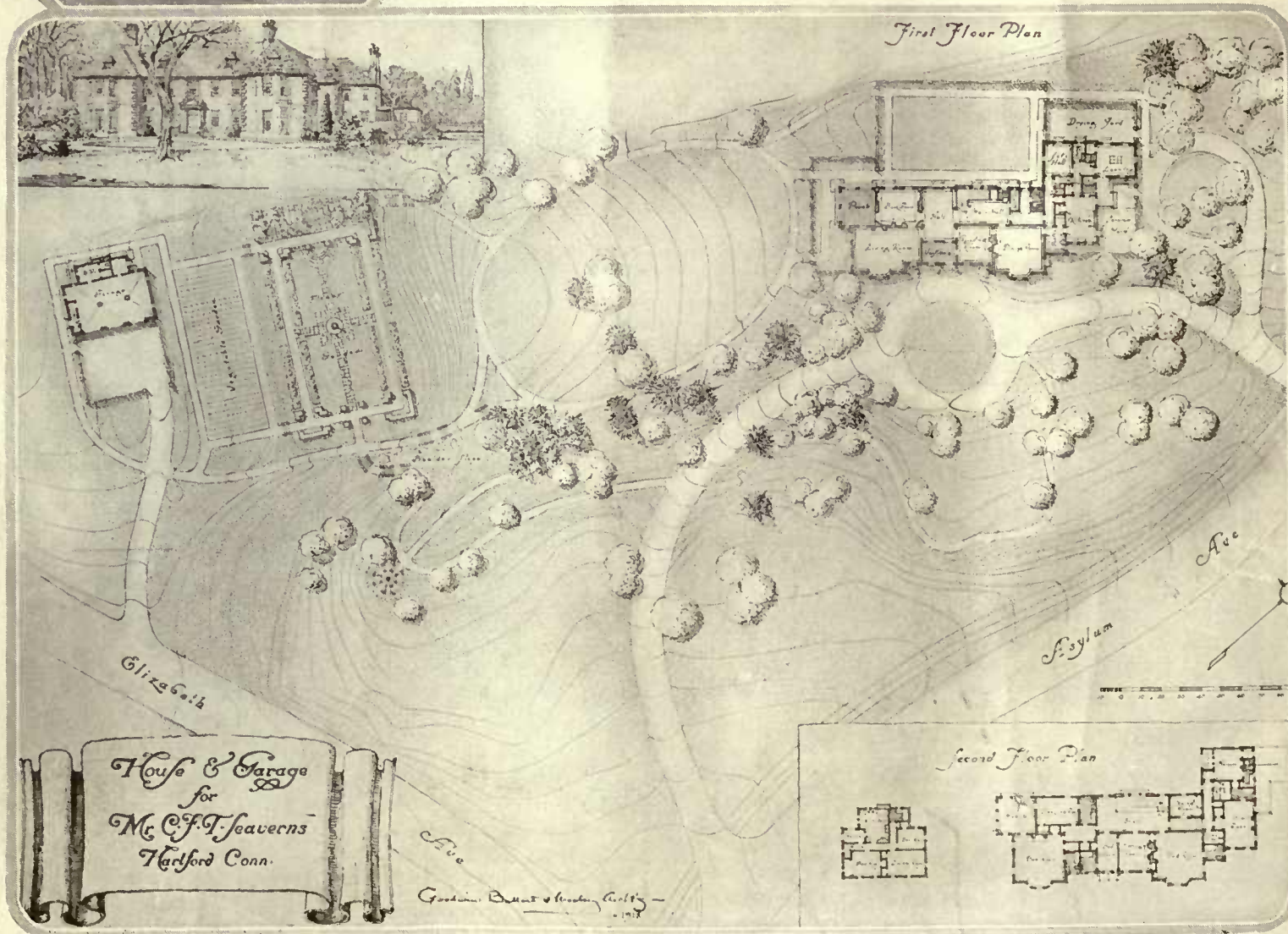
The architecture is English Georgian, executed in brick lime stone trim and entrance porch and a variegated slate roof. The entrance porch, Doric in character, is given a pleasing approach by a flight of broad stairs with iron railings



Gillies

The walls of the library are paneled in butternut, stained light to permit the natural grain and quality of the wood showing. The curtains are a light terra cotta color and the rug is an Oriental

The grounds are divided into two centers—the house and the garage. The approaches to the house are well planned. Thence the ground slopes to the gardens and the garage. Olmstead Brothers, landscape architects







*Light stained oak has been used in the hallway and stairs. It forms a dignified background for the antique furniture groupings and the dull gold fixtures*



*The arched doorways of this paneled hallway give a desirable openness to the first floor and afford ample light for a proper appreciation of the architectural detail*

THE RESIDENCE  
of  
C. F. T. SEAVERNS,  
Esq.

HARTFORD, CONN.

GOODWIN, BULLARD  
& WOOLSEY, Architects



# IS LEISURE A LOST ART?

WE are witnessing a peculiar phenomenon here in America, a strange paradox.

In all parts of the country people are spending money on their homes and their gardens. New houses are being built and furnished, old ones are being redecorated. Plans are being laid for the development of gardens next year. Ask any dealer in these things and he will tell you that his production is months behind his orders. Americans are spending money on their homes. They are spending it with discretion but with speed. It is difficult to discern the motive of the generosity—whether they simply want to spend their money for the joy of spending, or whether, now that peace is an actuality, they feel justified in making their homes more beautiful and more complete. Whatever the motive, the fact is established that our homes and our gardens will be greatly enhanced.

This is a healthy state of affairs. It keeps money in circulation, gives employment to a great many people and rather makes one doubt Emerson's dictum that on the heels of a period of reform or great national effort crowds a period of licentiousness. If our licentiousness takes the form of a prodigal spending on our homes, then the homes will be the richer for it.

But will we be the richer for it? In the answer to that question lies the peculiar phenomenon of our present day American life. Like the man in the Bible we have acquired a house and lands; can we appreciate them? We are laying out gardens and erecting summer houses, we are putting down new carpets and hanging up new curtains and arranging new furniture; will the speed of our life permit our enjoying them? Have we lost the art of leisure?

IN one of his essays on gardens, Dion Clayton Calthrop writes, "The art of leisure lies, to me, in the power of absorbing without effort the spirit of one's surroundings; to look, without speculation, at the sky and the sea; to become part of a green plain; to rejoice, with a tranquil mind, in the feast of colors in a bed of flowers. To this end is a good gardener born. The man who, from a sudden love, stops in his walk to look at a field of buttercups has no idea of the spiritual advancement he has made."

To that end, also, is the good house-holder born. The man who, from a sheer love of antiquity, can stop in his day's work to admire the patina on an old piece of furniture; who can fling wide the case-ments of his imagination over the valley of romance that an antique cupboard shows him; who can halt midway in the stream of money making to appreciate the rare color and fine contour of a vase on his mantel shelf—that man is gathering the fruits of leisure. He is richer every time he permits himself time to enjoy these things.

The question that confronts us now is this—are we acquiring these gardens and these beautiful homes for the mere satisfaction of owning them; or are we acquiring them that our life may be fuller in appreciation?

The pride of ownership can readily become a besetting sin that brings its own evil rewards. We can soon enough suffer the narrowed vision and the close horizons with which the miser is cursed. If, on the other hand, a keen appreciation of them accompanies their purchase, then the benefits will be untold.

But—and here lies the crux of the question—we can only reap

those fruits after the seed of appreciation has been given time to blossom, set and grow. We can't leap up to it in a moment. We can't buy it with money. It is a very personal acquisition and it requires infinite patience and time before we can really enjoy it.

IT has often been said that great art flourishes only when there is an aristocracy to enjoy it, only when there is a body of laborers to do the work for others and afford them time to appreciate beauty. The spirit of these times is being directed against the abolition of any such leisured class. The Bolsheviks rises up on every hand to slay such an aristocracy. And, in nine cases out of ten, the aristocrats are to blame. The things they have acquired they have gotten for the mere sake of owning them and for the power this ownership gave. Enjoyment came as an excuse afterward, not as a reason before.

Today these people are bewailing the fact that leisure is a lost art. Perhaps their type of leisure is. They bought their leisure. In these times a man must make it.

THE first step toward acquiring leisure is to decide definitely what things in life a man considers worth while. If he is merely looking for 7% investments, 7% investments are all he gets and deserves. If he looks for a few simple things and those good, he will enjoy them in exactly the same measure as he labors to acquire them. But he can't have everything. He must make the choice, and having made it, must stick to it as a principle in living.

This garden border that he plants, this orchard he sets out, this Chinese rug, this vase, this painted chest become part of him as he becomes part of them. He makes the choice to have them. He labors to acquire them, and in the laboring are sown the seeds of appreciation.

Leisure, then, is not a state in which a man sits back and folds his hands to contemplate the glories of his possession; leisure is a very active state in which, as Calthrop puts it, he absorbs the spirit of his surroundings without effort. There must be effort, of course, but that is the effort of acquisition, of keeping that garden border perfect, of bringing that orchard to successful fruit, of living with furniture amicably.

THE second phase of leisure is the sharing of it with someone else. No man owns a house or a garden or a book to himself. Leisure can't be enjoyed alone. You must share the feast. That's the baffling aspect of it. You no more acquire a thing than you have to give part of it away! It immediately ceases being entirely yours. You enjoy it because someone else enjoys it too. Mere pride of ownership is a contradiction in terms.

This sharing is singularly purgative. It blots out the memory of the effort we have expended to acquire those things—the abnegations that pulled down a bit of Heaven to our tiny plot of earth, the sacrifice of tobacco and clothes that have brought us those flowered curtains blowing in the window, the sweat and toil of days when we added up the long columns of the facts and fancies and ideas for which we've been willing to pay the price of life.

So we come to the definition of leisure as an active state of sharing appreciation and enjoyment, a state where labor ceases its babble, where ownership lays aside its talk of mine and thine, and only loveliness is eloquent.

No, leisure is not a lost art today. It is a different sort of art.



## THE VISITOR

OVER the sad, the piteous, rutted plain  
Drifts and drifts the long rain,

And, perhaps,  
Comes and taps and loops in and taps again on the pane  
Rain complains—Time has taken the hope Rain once had—  
"Speak to me, man," Rain says, "I am sad, so sad;  
There is nothing but pain;  
Speak to me, to Old Rain," Rain says  
"Aren't you, too, sad?"

"Aye, Rain, Old Boy, I am sad, a long time sad;  
Young too, many years remain  
And I must finish them all who have never been glad,  
I, who know, too, very well what each will contain.  
Pity me, Rain, Old Rain.  
I shall never go mad:  
But shall sit here listening, enduring, sad, sad and quite sane,  
Chained, so I cannot go where I would;  
So pity me, I pity you  
Rain."

Thus all day long I sit while Rain  
And I pity each other—  
Poor two!

—ROBERT NICHOLS.





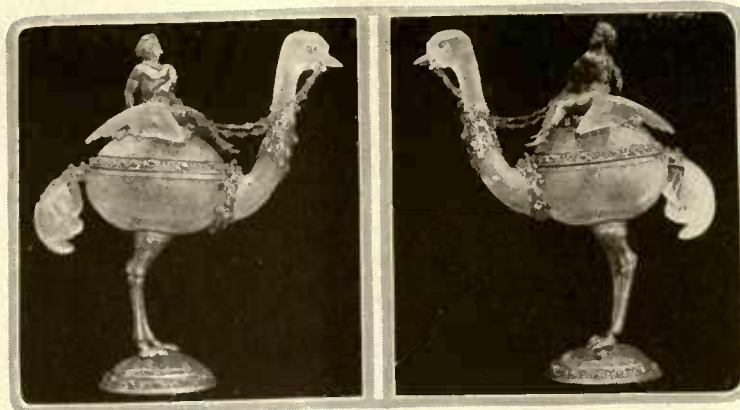
Gillies

## THE APPROACH TO THE HOUSE

*The fault with a great deal of our domestic architecture is that no sufficient approach is provided. Space is a requisite to an appreciation of architecture. The beauty of this home—the residence of C. F. T. Seaverns, Esq., at*

*Hartford, Ct.—is greatly enhanced by its dignified approach—the wide stretch of roadway and the lawn which are before it. Goodwin, Bullard & Woolsey were the architects of the house*





Two views of a 17th Century ostrich cup of carved rock crystal with silver gilt and jeweled mountings

## THE LIMPID LOVELINESS of ROCK CRYSTAL

*In This the Collector Finds a Subject Almost as Ancient as Man Himself*

GARDNER TEALL

THE limpid loveliness of rock crystal has always fascinated the mind of man. From the most ancient times crystal has been regarded as almost precious. In *De Poliendis Gemmis*, which Theophilus wrote centuries ago, one is naively told that crystal is water hardened into ice, and the ice of great age hardened into stone! Blessed credulity! Still, if Cinderella wore crystal slippers, why should the unparticular soul sniff at Theophilus!

Let us leave it to the unimaginative and scientifically thirsty to content themselves with turning up their noses at the absurdity of such a thought as ice turned to stone.

### What Rock Crystal Is

They will tell us that rock crystal is quartz proper. If you ask what quartz proper is, you will be edified with the information that it is one of three species of the most abundant mineral in the crust of the earth, that it has a vitreous lustre, cannot be scratched with a knife, but scratches glass and has a hardness of 7 in the degree scale. Furthermore, if you pretend to be listening, you will be told that "it is insoluble in  $HCl$ ,  $H_2SO_4$  or  $HNO_3$ ," and "is not fused by the blowpipe, exhibits no cleavage, but chips easily with conchoidal fracture!"

I, for one, hopelessly do not doubt it, but I still believe in Cinderella! My gem-collecting friend has all sorts of quartz proper in

An 18th Century carved rock crystal peacock vase with silver, enamel and jeweled mountings



Carved rock crystal and gilt drinking horn. 17th Century



Specimen of rock crystal in natural state (Center)

Crystal and gilt candlesticks of 16th Century make

These candlesticks are of German workmanship



A Japanese crystal gazing ball with bronze support of 18th Century workmanship

his collection,—rock crystal, amethyst, rose quartz, citrine, cairngorm and so on, but of all this interesting group I find rock crystal the loveliest. Agate with its varicolored layers, purple amethyst, brown aventurine with glittering spangles, green red-speckled bloodstone, yellow or brown topaz-like Scotch cairngorm, Cat's Eye, bluish green chrysophase, jasper, banded onyx, the clear red sard, and the sard-onyx—none of these appeals to me as does the perfect rock crystal worked into artistic form by the artist-lapidary.

### Pliny on the Subject

I think old Theophilus was but echoing the opinion of ancient Pliny who declared "*glaciemque esse certum est.*" Plato was equally "*certum*" for he taught that in time condensed water was transformed into stone, following Thales who maintained that "water is the principle, or origin, of all matter."

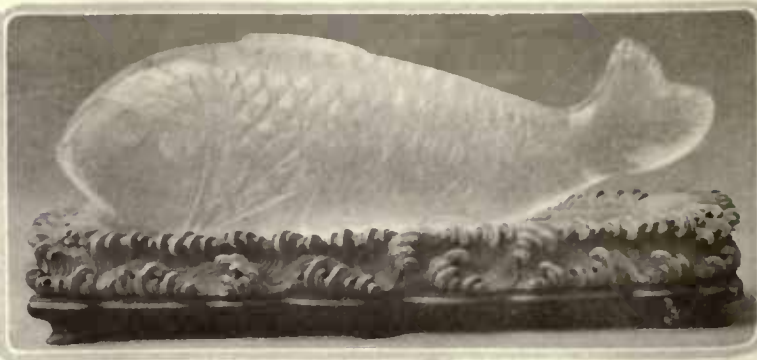
And how like frozen water is a bit of crystal! I do not wonder it was a favorite with the ancients, the orientals, and with the moderns.

With what mysteries it has been invested! Who, for instance, has not heard of crystal-gazing? The learned call it crystallomancy and tell us it is "a means of divination by the hypnotic condition caused by gazing fixedly into a crystal, mirror, or pool of ink," a practice followed in all ages





*A tazza, or Italian carved dish of rock crystal mounted in silver gilt*



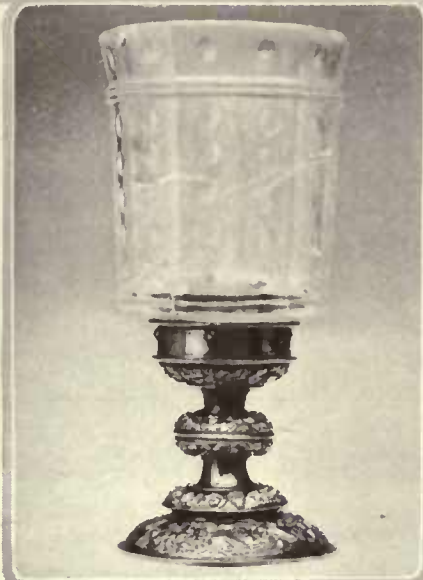
*Carved crystal porpoise, 18th Century Chinese. Bishop Collection*

as a means of foretelling the future. I never look upon my little array of objects of carved crystal that I am not reminded that witchcraft in Salem may have been keyed to a startling pitch, but it could not have compared with the subtle profundity of those mystic myriads who, throughout the ages, have confessed to crystal-gazing.

#### Crystal Gazing

In our own community the perversity of the witchous ones of colonial Massachusetts Bay had the glamour somewhat removed from their memories, as conveyed to us in our school histories, by the contemporary proximity of old Miss Abestemia Nuggett who lived just back of the Methodist church on Calvin Street. In the very shade of that rigid institution Miss Nuggett practiced crystal-gazing, not clandestinely, but openly on her side porch in full view of passers-by. No other crime could be laid at her door, for she was an immaculate housekeeper, kept her tabby cat sleek and her flower-garden well weeded, and for every skimp cup of sugar she borrowed she returned one full to the brim. Moreover, Miss Nuggett's gossip was invariably of the recent sort that never made her conversation dull, notwithstanding the fact that she repressed, and occasionally suppressed, the more intimate minutiae that made the small-talk of some of the other ladies more feared than entertaining, or reliable.

With Miss Nuggett crystal-gazing was as neatly done as her mending and darning; furthermore, she did not permit it to postpone either. The same Methodist Church whose shadow kept her portulaca



*Rock crystal chalice with metal base, of late 16th Century Transylvanian fabrication*



*Tazza of carved rock crystal and silver gilt. 17th Century, from Nuremberg*



*The grotesque piper cruet is rock crystal executed in the late 16th Century*

*Crystal formed to represent Fujiyama, the famous Japanese mountain*



fresh and gorgeous, counted Miss Nuggett a devoted member of its congregation, notwithstanding which fact she *would* continue to "gaze." There on the side porch she would sit of an afternoon, so absorbed in the globe of pure crystal that rested on its metal Chinese standard, dragon in form. I do not believe Miss Nuggett ever took note of the dragon for she was known to be dreadfully frightened of caterpillars.

If I have said that Miss Nuggett "practiced" crystal-gazing, I do not mean to imply that she practiced it on any one. In fact, except for the deed, she was completely reticent about the matter and never sought either adepts or to convince sceptics. It was common talk that she "saw" things, wonderful things, but just what, no one could say authoritatively. If not interrupted by the postman, or by afternoon callers, Miss Nuggett would gaze on until five. Promptly with the striking of the sleepy-toned clock that droned in her sitting-room, she would turn indoors at five and start getting the evening meal. Into its box would go the crystal ball, and no one ever knew its message, at least not until the summer evening it was noticed that Miss Nuggett was still in her chair at half-past seven, the crystal globe before her.

#### Miss Nuggett's Romance

Mrs. Wynncombe hurried over to see what was the matter. She spoke, but no answer came to her as she hurried up the porch steps. Miss Nuggett's spirit had flown. They found a letter, yellow with age, folded and in the bottom of the box. John Hurleigh—they remembered the name.

(Continued on page 78)



# THE ART OF HANGING PICTURES

*Their Relation to the Color and Furniture Arrangement of the Room as Illustrated in the New York House of Albert Sterner, Esq.*

GOOD pictures are often spoiled in the hanging, just as good plays in the acting. No one who has suffered from the unpleasant effects of a crowded mass of canvases in heavy, ornate gold frames, jostling one another on a too small wall space, will ever forget the sense of hopeless irritation which ensues. Any interest in art one might otherwise have had is successfully stifled and, of course, the effectiveness of the decoration of the room is utterly destroyed.

Nowhere but in a gallery set aside for that purpose should canvas after canvas be placed in rows, and even there they must be arranged according to some carefully considered decorative plan.

It would seem that it requires an artist not only to paint pictures, but to give them their appropriate setting. The residence of Mr. and Mrs. Albert Sterner most happily illustrates this fact. There they have created an ideal background for Mr. Sterner's work, and have so placed the canvases that they become an integral part of the decoration.

The simply paneled walls painted an elusive gray-green, are a pleasing and flattering milieu for objets d'art and people alike. Due consideration has been given the pictures, as to their size, character and coloring in relation to the scale of the walls and the furniture.

## The Simple Rules

In fact, careful study of the methods used will be sufficient to evolve a number of perfectly simple rules about what to do with one's pictures. To begin with—if they are worth while hanging at all, and that is far from a negligible point—they are worth showing and they should never, except in the case of over doors, be placed much above the level of the eye.

Another axiom is that the wire or cord used should not be visible. In this way they seem to become an actual part of the wall decoration, rather than an additional ornament.

It is also true that in hanging, the frames should not be tilted forward so as to be out of line with the wall.



Harting

*As an over-mantel decoration in the simply paneled dining room, painted gray-green, is a life-size portrait of young Harold Sterner. The carved iron screen is by Hunt Diederich*



*The top of a set of book shelves serves as a convenient space for small bibelots and drawings so placed that they may be easily scrutinized*

The right lighting is, of course, essential and this may require no end of re-arrangement. Sufficient breathing space should be given each picture. In fact, a single canvas of good size needs quite a good deal of wall space, and it is only in the case of small etchings, water colors or drawings, that they should ever be hung in groups.

The clever arrangement of small pictures into a well balanced series is an achievement. A very interesting collection of old needlework and water colors of panier fleuri, some framed in oval frames, we have seen arranged most delightfully, and because of this fact they were a joy to behold rather than a tiresome, jumbled mass which they might otherwise have been. Five or six were hung on one wall, with a duplicate arrangement on the opposite wall.

## Small Drawings

Of course, another possibility with small drawings is to place them on a low shelf, as in the case of the Sterner house. Here at one side of the drawing room a low series of book shelves has its top shelf as a convenient place for small figurines, boxes and drawings, particularly drawings which require close scrutiny. These may be easily picked up and examined.

The artist realizes that it is useless to hang a small drawing where it may be seen only in the dim distance, just as it is quite absurd to allow a huge canvas to crowd itself into a small space without allowing an opportunity for the proper perspective.

Prints, architectural or mythological, which do not require close study, with their superficially graceful designs of either the Italian or French school, are appropriate for hallways and for small anterooms where one may stop simply en passant. Small prints of this sort would, of course, not be appropriate for a huge living room where more important canvases would look their best.

## A Background for Art

It is well to choose a good background as a setting for art objects, and in so doing it is





*Above a settee covered in mauve and silver damask hangs a small painting in a dull silver frame*

wise to consider whether your walls are to be used as a background for pictures or whether they are to form the chief decorations themselves. Simply paneled, painted walls are always the best and there are many interesting colors which will be found harmonious. The gray-green is always lovely and a robin's egg blue, although rather strong, is good; also a deep warm fawn color. It seems needless to add that a patterned wall paper should never be used when pictures are. Because in this way the design of the picture loses its significance entirely.

#### **Pictures as Decoration**

In the 17th and 18th Centuries in rooms of any importance it was always usual to consider pictures as an integral part of the decoration. So much was this true that panels sunk in the walls in a molding of carved wood or stucco were nearly always used to surround portraits. Even when not set in the walls in this fashion, the frames were made to conform with the ornamental detail of the rest of the room. Many English interiors illustrate this treatment,

particularly some of the beautiful Grinling Gibbons carvings especially designed for this purpose and used as over-mantel decorations.

This method of placing a good sized canvas to exactly fit a wall panel is happily illustrated on page 24, where a portrait by Mr. Sterner was used as a decoration exactly fitting the space over the fireplace. When planning a room, the size of the canvas should be considered and the panels made to fit. Delightful results may be achieved in this fashion by the use of an oval portrait or flower painting and, of course, small paintings used as over doors set in moldings are effective. Grisaille is particularly good for this purpose, as well as for over mirrors.

#### **The Question of Frames**

Another vital question is the question of frames. The ornate, heavy, ponderous,

gold frame is happily gradually becoming a thing of the past, but too many "art collectors" cling to this old time abomination to omit mention of it altogether. The frame makers have a very good and interesting variety of frames, gold and old silver and copper tones, black with old gold medallions, some with deeply recessed molding, others flat and carved in low relief. There should be no excuse for not framing pictures adequately and with due con-



*In the dining room stands an old English cabinet between two Lancashire chairs*

sideration for both the canvas and the setting.

The frames should be kept in harmony, especially in the case of small pictures hung close together, as otherwise a very confusing result is achieved.

#### **Pictures and the Small House**

So many people are under the impression that a big, rather imposing house is necessary in order to own and display art objects to advantage. As a matter of fact, this is not true at all. Many a small house or apartment blossoms forth tremendously and acquires personality and distinction by the introduction of a few good pictures. Of course, they must be well chosen and wisely placed, but by their intelligent use they will give variety and beauty to the staid walls, broadening the size of the room to include vistas of sea and land, and introducing brilliancy of color and beauty of design. Beware the perils of inappropriateness, however, for they multiply and grow in inverse ratio as their settings diminish.



*Cool gray-green paneled walls make a happy background for the many objets d'art in the salon. The place of honor is accorded the bronze dancer, by Eli Nadelman, and over the settee hangs a portrait*





Gilles

The warm coloring of Italy is brought into this hall by vivid yellow hangings bordered with tapestry and brilliant Chinese rugs against a black floor. Coffee colored woodwork and rough plaster walls make an attractive background for the old Italian stone fireplace

ROOMS in the NEW  
YORK APARTMENT  
of ALFRED C.  
BOSSOM, Esq.



Many countries are represented in this dining room but Wales easily leads all the rest. The charm of a Welsh dresser filled with old china and pewter is here shown against mellow white walls. The chairs are Italian and the rug Chinese

Here the woodwork and walls are coffee color and the furniture is brilliant blue with canary colored cushions. An interesting feature of the Italian bookcases is the small compartment in the center. Mr. Bossom was the architect of this apartment







Among the new importations is a smart chintz of conventional designs in gray on either a blue-green ground or crushed raspberry. Suitable for a dining room with gray paneled walls. 31" wide. \$3.50 a yard

For use in a formal drawing room comes a damask with a conventional Adam design in gray on a blue ground. It also comes in a deep rose color. It comes 50" wide and is priced at \$9 a yard

The effectiveness of fabrics is particularly illustrated in a Chippendale bed, which has been hung with a chintz of an old English design. This may be had either glazed or unglazed on a tan or plum color ground, with the birds, fruit and column design in tones of terra cotta, green and blue. 50" wide. \$3.75 a yard



(Right) An effective cretonne has a tan ground with an orange design in natural colors, blues and greens. 31" wide, \$1.75



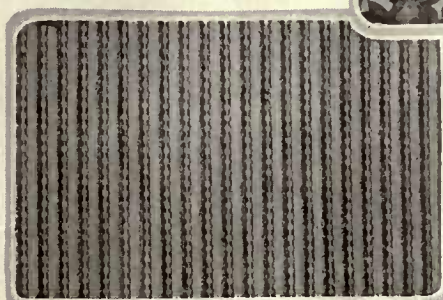
(Left) Mohair velvet in a jacquard pattern in Venetian red. 28", and priced at \$11



(Right) French mercerized fabric in green with mulberry and yellow stripe. 50". \$2.60



(Left) A smart living room chintz in Chinese design with black medallions on green ground, terra cotta and blue in design, 29". \$3.15

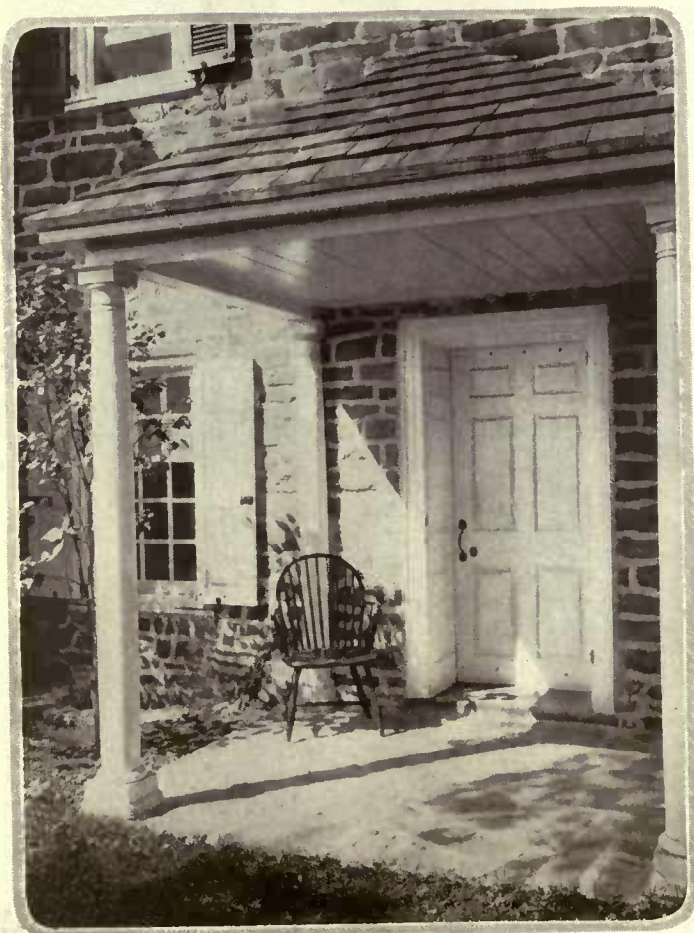
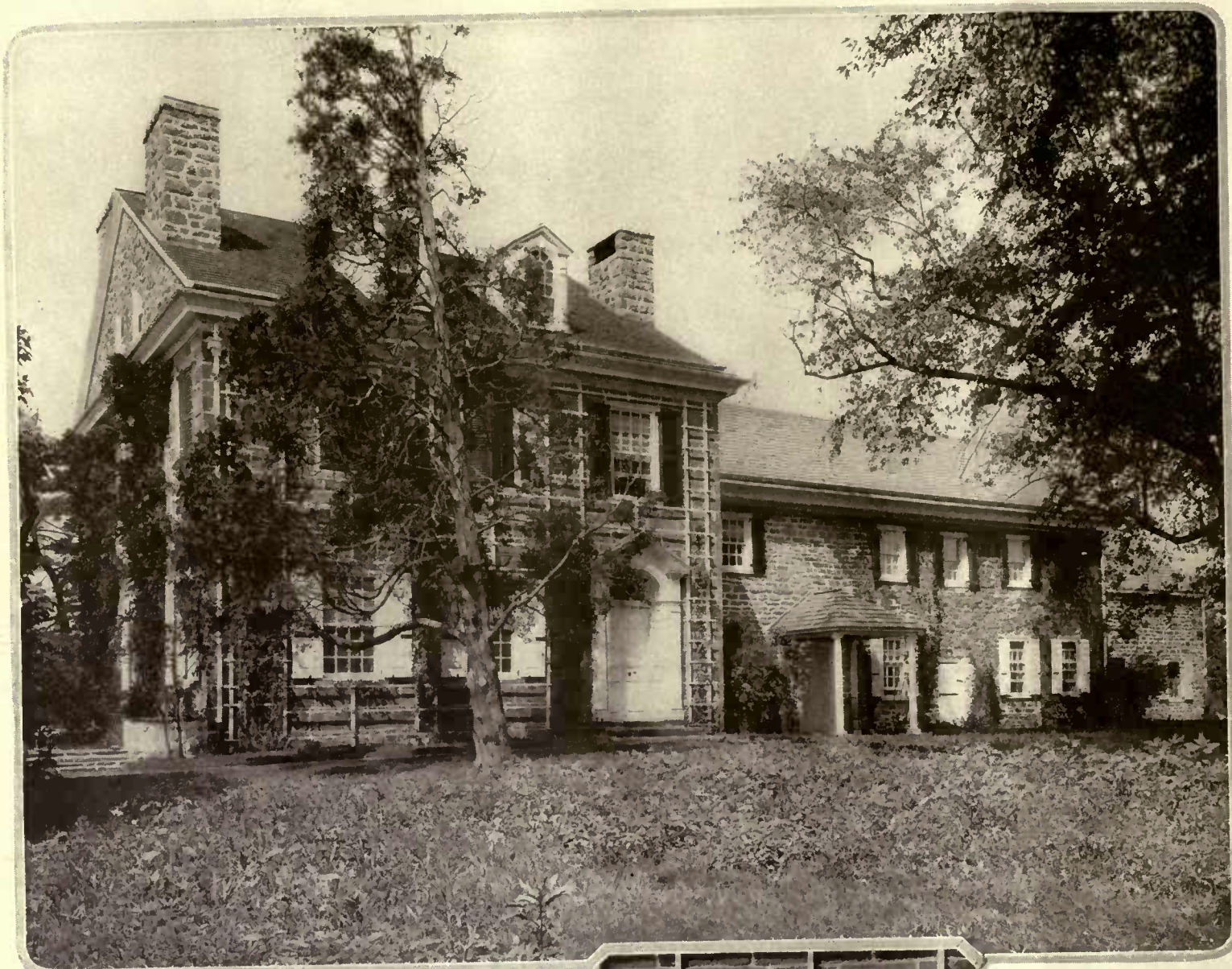


## NEW FALL FABRICS

The HOUSE & GARDEN Shoppers will purchase these for you. Cheque must accompany order.







*The house stands on land granted by William Penn to the owner's ancestors in 1714 and the house, a remarkable type of Pennsylvania Colonial farmhouse, dates from about the same year. It is the residence of Major W. McM. Rutter*

*The six panel, double door type of entrance is characteristic of the epoch. Its classical proportions, delicate molding and decorative fan light make it a standard for architectural reproduction. Latticed walls form a background*

*(Left) From the garden one passes under this covered portico and through the paneled door to the dining room*

## A REMODELED PENNSYLVANIA FARMHOUSE

DUHRING, OKIE & ZIEGLER,  
*Architects*



Among the intriguing elements of the Colonial house are its varying levels and unsuspected nooks. That interest is evident in this view of the children's room with its cupboards and little stairs leading up



The spirit of the old house is successfully reproduced in this kitchen wing where field stone laid in wide bond, white painted trim, simple dormers and deep doorways are the elements successfully used





# The SIGNS of the ZODIAC in DECORATION

*These Symbols That the Ancients  
and the Renaissance Artists  
Used Might Well Be  
Applied Today*

J. M. McCREA

SYMBOLISM is decoration and decoration is symbolism.

Nearly every decorative motif we employ had its origin as a symbol, we shall find, if we choose to pursue a careful investigation. The symbolism may have been generally forgotten or obscured, perhaps, through the evolutionary stages of conventionalization, but it is there all the same. Conversely, symbols, whether they have been subjected to conventional treatment or not, almost always afford appropriate motifs for purposes of decoration. In the latter important class belong the signs of the zodiac.

From time to time they have been employed in decoration with notably good effect, but for some inexplicable cause their use in modern times has never been at all commensurate with their own intrinsic interest or with the possibilities they contain. They are susceptible of a great variety of treatments and a wide diversity of suitable applications, a few of which will here be pointed out. Others will doubtless suggest themselves when once we begin to realize what a valuable and adaptable resource is here disclosed.

## "The Little Animals"

From remote antiquity the heavenly zones and the paths of the constellations through the sky have been indicated by symbolic figures. Each of the twelve divisions of the great cycle or procession of the constellations was symbolized by a recognized pictorial figure which also had its own proper corresponding conventionalized mark or hieroglyphic sign for abbreviation. Many of these symbolic figures were animals, hence the name for the zodiacal cycle from the Greek word "zodion," meaning a little animal.

Beginning with the spring equinox, the order of the zodiacal figures is as follows:—Aries, the Ram; Taurus, the Bull; Gemini, the Twins; Cancer, the Crab; Leo, the Lion; Virgo, the Virgin; Libra, the Balance or Scales;

Scorpio, the Scorpion; Sagittarius, the Bowman; Capricornus, the Goat; Aquarius, the Water-carrier; and Pisces, the Fishes.

It is not necessary, for our purpose, to attempt to penetrate the thick mists of Chaldean, Chinese or Greek antiquity for the origins of these symbols or to note the variations that have occurred in the several systems. The



*The Romans used the zodiac signs for decoration in medallions such as this*

twelve signs given are those accepted in our astronomical system of nomenclature and their interpretation covers an ample field of decorative interest. What latitude of representation is possible in each of the twelve items it is scarcely necessary to point out. Rather is it timely to indicate how, when and where these symbols may be turned to good decorative account.

The even number of the signs of the zodiac makes it especially convenient to marshal them in symmetrical arrangements—as twelve equal units, or in groups of three, four, six, or two, just as the exigencies of space and the character of the surrounding design seem to dictate. Zodiacal decorative symbolism is equally appropriate for use both outside and indoors.

Nothing could be more suitable than the zodiac figures in connection with fountains, sun-dials, garden houses, arbors, pergolas, or sculptured groups for walk terminals. Any one individual or all of the familiar zodiac troupe may be presented on flat surfaces, in relief or in the ground, and through any conceivable medium of material wherein other decorations may be wrought. Likewise they may be shown in any gradation of size. Even the hieroglyphic signs that often stand proxy for the larger figures, or accompany them, more or less as "attributes" or identification tags,

may be used instead of the full representation with happy result where extreme simplicity and a measure of conventionalization are required.

## Using the Signs as Tiles

One good thing to remember is that both the regular signs and their little attendant proxies are of such simple, vigorous and unmistakable outline that any of them may be treated either with great elaboration of detail or with the utmost simplicity. They would be clearly recognizable even in thoroughly conventionalized silhouette. In this latter form zodiac signs may very well be introduced in decorative floor treatment, especially in paved stone



*Zodiac signs are inbedded in the floor of the sun dial in the garden of Charles F. Jenkins, Esq., at Germantown, Pa. The individual tiles, designed by Henry Chapman Mercer, are shown at the top of the pages*





or tile floors. In such cases they may be readily and effectively applied as metal inserts or else wrought in stone of a different and sufficiently contrasting color from the surrounding ground.

When we come to walls the flat surfaces offer an unparalleled opportunity for successful presentation with any degree of elaboration desired. Used either as a continuous series of frescoes in polychrome or monochrome treatment or as overmantel or overdoor concentrated spots of decoration they are comparable to maps employed in the same way. Indeed, the zodiac signs and their accompanying ground are really maps of the heavens.

#### Styles of Execution

According to the special nature of the medium employed, if they be wrought in relief, they may be acceptably executed in carved wood or stone or modelled in parge or plaster. They may also be depicted either in polychrome or in monochrome on glass. They may even be executed in leading. In any of these forms



*A set of zodiac tiles for floor decoration*

*Designed by Henry Chapman Mercer, Esq.*



*The six filigree medallion tiles represent the signs of the constellations and can be used for floor or wall decoration. Designed and executed by Henry Chapman Mercer*



*The signs of the zodiac in these panels are drawn from old Roman motifs found in a volume published about 1775. They show an elaboration of the symbols*

the signs of the zodiac supply effective and appropriate bits of decoration for the windows of libraries or halls.

On ceilings the signs of the zodiac are especially suitable as subjects for either medallion or panel treatment or, again, they may be worked into a series of medallions for cornice or frieze or given expression as a continuous design. For ceiling and cornice alike they may be done either in the flat or in relief.

Other places where the signs of the zodiac are especially desirable as decorations are in connection with sundials, clock faces and large barometers. Metal clock faces and sundials particularly may be given great interest by engraved zodiac symbols to which may be added the further embellishment and emphasis of color.

All during the Middle Ages and the Renaissance frequent use was made of the signs of the zodiac for decorative purposes. They were painted or carved on walls, molded in parge, engraved on metal, or appeared in windows of colored glass.





To a large house of Colonial design are added Georgian wings. The regular fenestration adds to the dignity of the architectural ensemble

In the rear the driveway and lawns give approach to the house. Simplicity and solidity are the evident characteristics in the arrangement



*The RESIDENCE*  
of L. P. LEAS, Esq.  
OVERBROOK, PA.

CHARLES BARTON KEEN,  
*Architect*



A low wain-  
scot, dignified  
mantel and in-  
set book shelves  
are features of  
the living room  
at the left

Georgian  
woodwork of  
great simplicity  
makes this din-  
ing room a  
genuine archi-  
tectural contri-  
bution





# THE VENTILATION OF THE HOUSE

*Complicated and Disused Systems of the Past Have Been Supplanted by Windows and Doors and a Good Heating Plant*

FRANK CHOUTEAU BROWN

AS a rule, little difficulty is ordinarily encountered in the ventilation of the modern house. In these days of the wide prevalence of sleeping and sun porches, the universal employment of generous fireplaces, and the general tendency towards a more informal and outdoor method of life, there exists little opportunity for the enclosed, dark, gloomy, and depressing spaces that are occasionally still found existing in our old houses—particularly those of the mid-Victorian period.

Thirty or forty years ago, the problem of ventilating the dwelling was a matter of far more concern to the occupant than is the case today; indeed, it is only occasionally—when the architect perhaps encounters some client who has had recent experience in living in one of these gloomy and ill-arranged dwellings—that the matter of ventilation is consciously considered at all. With the generally better methods of planning now almost universally in vogue, the architect seldom bothers his client in regard to ventilation systems, as such, and only occasionally, on some such occasion as when a change proposed by the owner is such as will seriously interfere with those natural air currents upon which the architect depends for keeping the air in circulation within the house, is this subject taken up in their conferences at all.

## The Old System

Forty or fifty years ago, however, standards of architectural practice were such that enclosed, dark closets, often with plumbing—especially the generally prevalent "set bowl"—as a part of their equipment, were frequently employed. This was also the period of dark and "spooky" passageways; of the unexpected step occasioned by sudden changes of floor level; and the dangerous and winding, dark and internal staircase; of "enclosed plumbing," and all the rest of the inherited ills from which we are now striving to escape by the adoption of a radically different system of outdoor life.

Possibly the tendency to bury the house plumbing system somewhere in the dwelling's innermost recesses,—muffling tub, lavatory, and seat in cabinet work and panelling, designed to alter and disguise their natural outlines as far as possible, was a natural result of the same methods of thought that developed the folding bed, and caused any casual reference to those essential elements of the art of locomotion to bring a blush of shame to the romantically pallid cheek of the fair débutante!

Nowadays both long, voluminous skirts and crinoline have gone out of fashion; the girl of today to be fashionable does not cultivate either a delicate pallor nor the "Grecian bend"! Tennis, golf, boating, riding, motoring, and other healthy, natural uses of nature's heritage have brought about more normal directness in thought and manner of living; created a greater demand for air and sunlight, indoors as well as out; and, as a result, the modern house is planned almost unconsciously to

meet this modern need with benefit to every one concerned—including the glass manufacturer and the coal merchant!

## Complicated Ventilation

In those "olden times" to which we have above made reference, it was often customary to introduce into even the moderate sized dwelling comparatively complicated systems of artificial ventilation—which, once finally installed and paid for, were generally neglected and forgotten by everyone concerned. The owner (having paid a sizable additional bill for metal work and piping, and knowing nothing of any theory of ventilation) seldom concerned himself further in the matter. The bill was generally of sufficient size to convince him that his house was amply ventilated to meet all needs, and probably he received psychologically a sufficient amount of benefit to pay him for the expense he had incurred,—although it is very doubtful if, after the first few months at most, he obtained any physical benefit from the payment he had made. For ventilation systems, less than almost anything else about the house, ever run themselves! They require to be understood and taken care of, and ad-

justed to meet the constantly changing conditions of temperature and use. Air can be forced to move only by means of artificial energy; or by occasional differences in temperature, provided and maintained at carefully planned and vital points in the ventilating system.

Often, in altering an old house will be found an elaborate system of piping running through partitions and floors, converging to some shaft or enclosed space in the roof, in which an ancient and lonely gas jet has been provided to heat and move the air over the entire house! Sometimes the thick accumulation of soot found in this space indicates that it had at one time been religiously employed by the occupant as an aid to health, long life, and happiness. Far more often, however, the gas tip and the metal work are alike unsoiled and undimmed by use of any kind whatsoever!

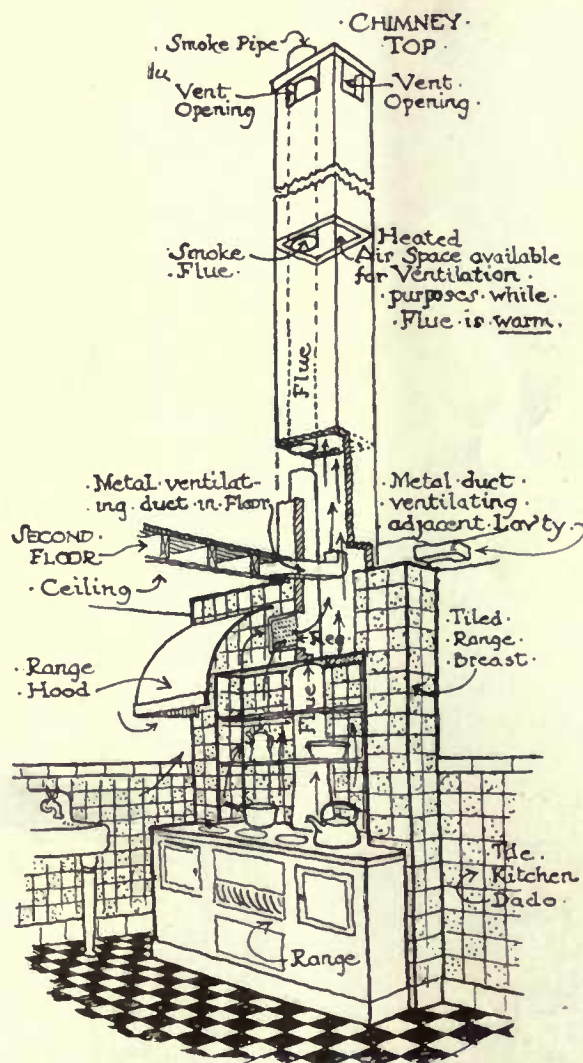
## Kitchen Odors

In one instance within recent memory, a long and protracted investigation, caused by a persistent and pervading odor of the coming meal, which clung about the sacred purlieus of the family library—finally disclosed an old ventilation pipe that ran from a large pierced plaster ornament in the center of the ceiling (from which hung an elaborate chandelier) out through the floor and opened into the flue from the kitchen range. In this case the system worked constantly and efficiently,—the only defect being that it drew *backward*—instead of in the way it was originally intended, when first installed!

Nowadays, every endeavor is made to provide the fumes from the kitchen stove—gas or electric—with a natural line of vent that would be carefully kept intact and uninterrupted for its entire height. Where it is possible to pass a constantly "live" or hot flue inside a larger ventilator flue so that the heated air passing up the inner stack would sufficiently warm the surrounding area to heat and set in motion the air it contains, a possible and practical working ventilation stack would be provided, which would be effective—under certain limitations—for the ventilation of adjacent rooms.

But the vent air would only be set in active motion when the inner flue was sufficiently warmed to heat the space surrounding it. In other words, in summer time or between meals—when the live flue would not be in use—the ventilation system would not be working in the way it was intended,—and, as a matter of fact, it would probably be actually reversing its normal purpose, and drawing outside air down and into the house, instead of moving inside air out. At any rate, the result is the same, you might think! Only, unfortunately, it is not,—for such a reversal of the process draws back along with the air much dirt and dust, with many germs that have found a home and prospered in the dark recesses and intri-

(Continued on page 64)



A constantly hot flue inside a larger ventilator flue, as from a kitchen range, would be effective for the ventilation of adjacent rooms





Hartling

Mr. William George Jordan's "Little Room" is a place of quiet tones and restful atmosphere. Even the rows of books are arranged with a gentle slope so that the eye is not disturbed. Symmetry and good proportion prevail

The office of James W. Gerard, Esq. (below) has been done in the spirit of the French 18th Century. Two murals painted in the Watteau manner by Harold Sterner make decorations on the vivid green paneled walls



In Messrs. Douglas Gibbons & Co.'s offices the furniture is old oak, with a piece or two of dark maple. Maps and scenes of 18th Century New York are on the walls. John G. Hamilton, Inc., decorators

## DECORATING THE OFFICE







Another part of the Gibbons Co. offices has a long oak table supporting an old red and gold tea box. The walls are painted yellow, the floor dark walnut, and the curtains are heavy green repp

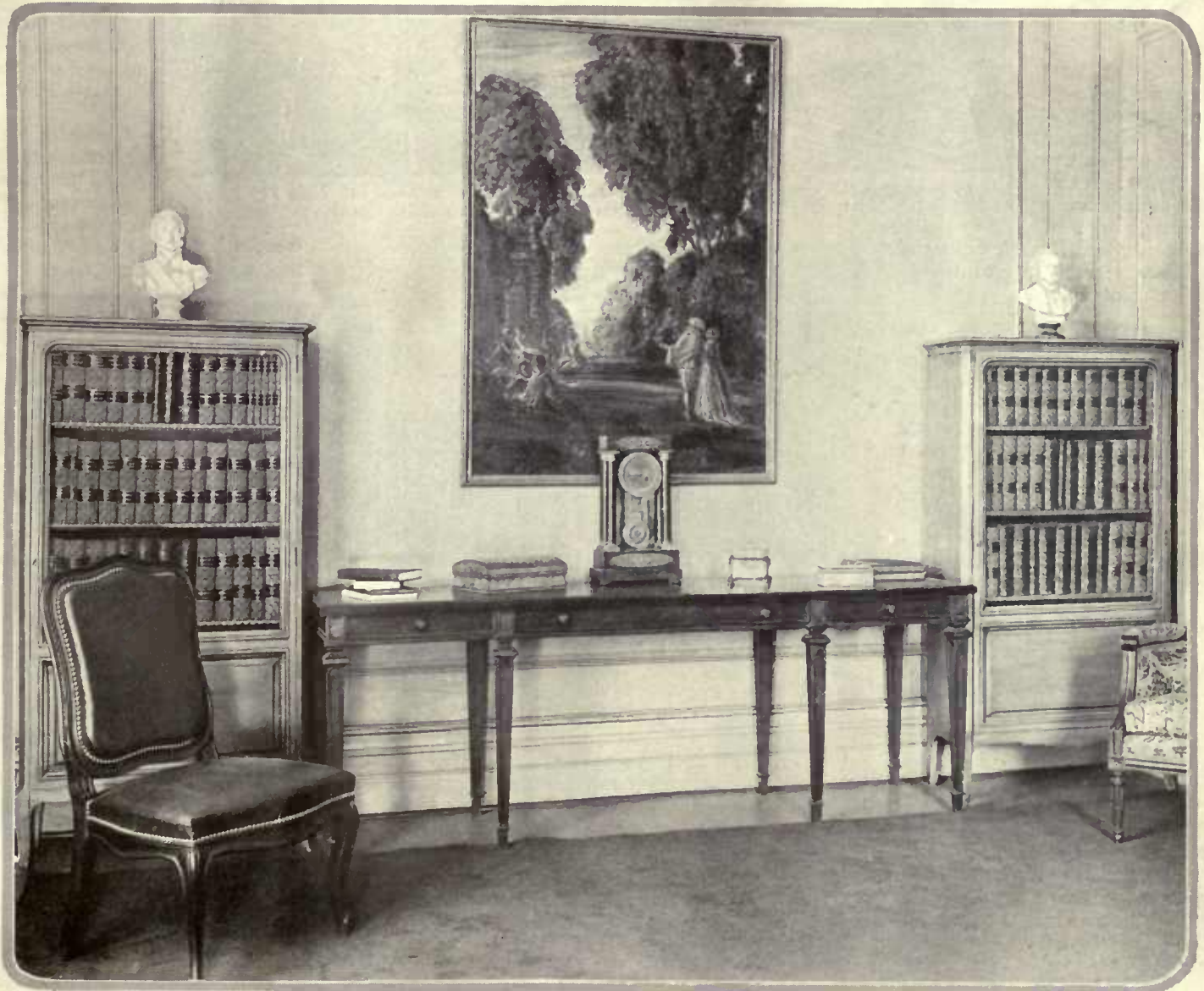


Harting

Here the carpet is tête de negre, conforming with the restful color scheme of the room, which combines brown leather on some of the French walnut furniture with red and blue toile on the rest. Janet Adamson, decorator

Among the interesting devices in the Jordan office above are cupboards flush with the bookshelves to hold unsightly office paraphernalia. The color scheme is in soft greens, browns and tans. Hoggson Brothers, decorators

## SOME NEW YORK EXAMPLES





# A LIVING *and* DINING ROOM COMBINED

*The Solution for a Small House or City Apartment Where  
Comfort and Convenience Are Considered*

ETHEL DAVIS SEAL

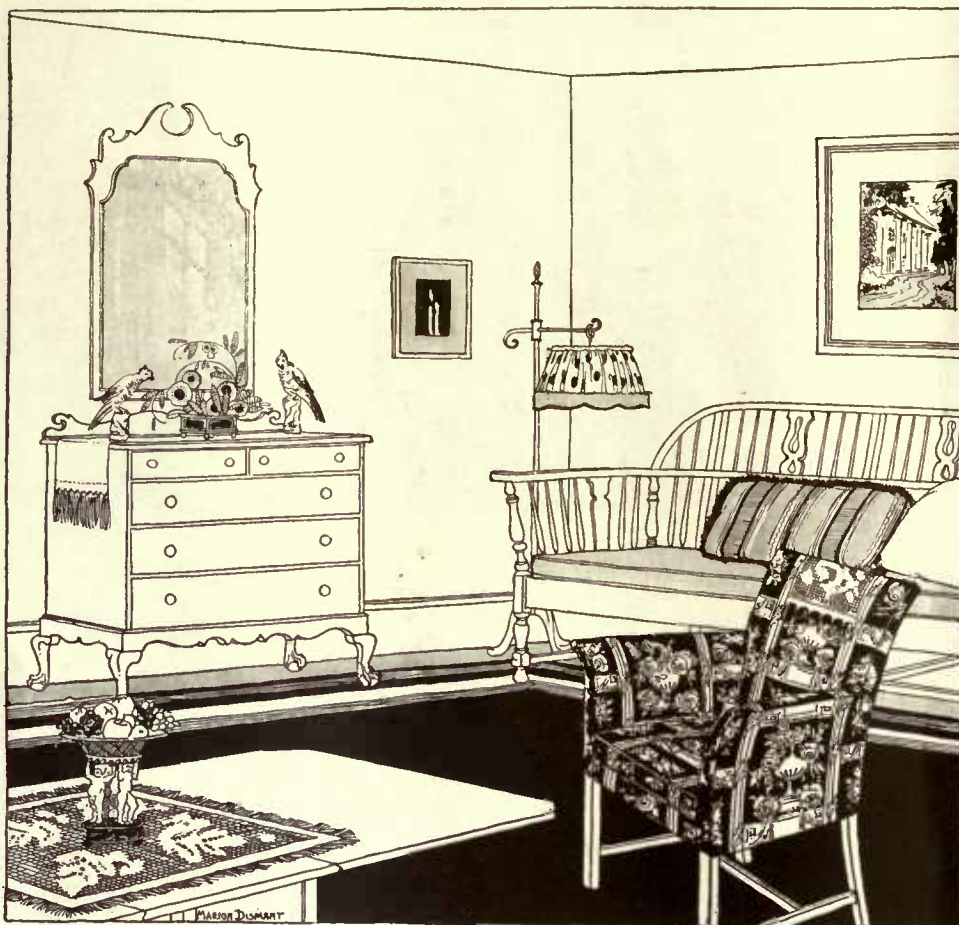
**H**OW the world has changed!

It seems as though fully half of it had moved into comparatively small-sized apartments, reducing the bare act of living to a minimum of exertion, and eliminating the problem of how to carpet the stairs. A sizable proportion of it is living "in rooms," elastically termed, while it becomes an enthusiastic pillar in the world of commerce and industry, with a soul-satisfying pay envelope attached thereto. And a vociferous fraction of it has imbibed the high principles of art, and seeks its habitations in the unlikely spots of the earth, and having found the possible combination of winding stair, huge open fireplace, and a paintable roofline window view, moves in and proceeds to evolve a stunning interior with color and curtains and soul.

What place is there here for a dining room? Or anywhere, in fact, where there is a scarcity of space and minutes, and a love of an artistically individual way of living?

## A Studio Room

In the home of a celebrated artist, on the edge of a flowing canal, you descend through a garden of posies, and enter the low door. Except for the kitchen, the first floor is given over entirely to a studio-place with sky windows to the north and the river; a huge studio-place, with English weather-beaten furniture, and a fireplace built for logs that smoulder and glow. At one extreme end of the room, and I might practically add, the end near the kitchen, there is a long refectory table and any number of refectory chairs. You should walk in some time when a meal is in progress; a chair will be drawn up for you where you can get a glimpse of the river, and if you listen you can hear the tinkle of bells on the mules as they pull a laden canal boat upstream. And the talk will hover around the paintings leaning in piles against the walls, and looking through the door you will recognize a pictured bit of garden, and in the light of the fire on the hearth you have visions of building for your own a small cabin of clay and wattles, with bean rows, and a hive for the honey bee—and if you do—in the light of to-day's experience and the crackling fire,



*In furnishing this compact room we use a mahogany chest of drawers 41" high, 24" by 38", \$88; Windsor settee, 72" long, \$76; and an upholstered chair*



*La France Urn cretonne is a delightful combination of blue, black, cream, yellow and rose, \$3 a yard*

there will surely be no dining room therein.

Why do we cling to time-honored customs? I often wonder this when I eat a meal in my own living room, on my mahogany gate-leg, with the pewter candlesticks and their tips of flame reflecting satisfyingly in the surface of the wood, and my percolator bubbling industriously on the Chinese tea-wagon nearby, and the Chinese-red cups warming my spirit in a way they could never do in an impersonal

dining room. And then in my most practical moods when I would give anything for an extra guest room, or another work room with labeled shelves and plenty of space, I wonder how small families can waste a perfectly good room on eating.

## Eliminate the Dining Room

The truth of the matter is that they do not. All the time we hear of small houses being built with, at most, a sunny little breakfast room, and meals are happily served in many places—in the living room, in front of the cheerful fire, on the enclosed porch with its wicker and cretonne, out on the lawn under the trees. And in apartment houses people are frankly utilizing the erstwhile dining room as anything else more useful and more worth while.

I suppose by now, in the minds of the uninitiated, the question has arisen as to just how one should go about combin-

ing the living and dining room without making a hopeless mess of things. Visions of china closets and extension tables, no matter how camouflaged, present esthetic difficulties when combined with desks and books. But really the joy of the whole matter lies in getting rid of these bugbears. Extension tables are all right when they don't look like what we used to associate with the term, but the kind most people have is the old kind, and therefore joyously discarded; and everyone is tired of trying to live down to their showy china closet, or should be. So we can travel on with a free mind.

## Speaking of Food

Many a room is wholly living room except at mealtime, and then merely with an additional glory added unto it in the shape of a daintily served repast, partaken of with happiness because one's mind is, in the very surroundings, given other food for thought than the wonderment as to what course is next to be borne through the swinging door, or the way the cook has broiled the chops.

Have you never noticed how people talk about the food they're eating? It oftens forms the chief topic of conversation.

But try dining these same people in your living room, or your garden, and the fame of



your table talk will outgrow the size of your accommodations.

#### As a Living Room

There is a certain kind of living room that makes people feel at home at once, not because they have one like it themselves, but for its very qualities of comfort, beauty and cheer. Softly light walls, unobtrusively dark floor, unmatched furniture of brown in rubbed mahogany, American walnut, or that newly delightful chromewald birch which looks, however, as old as the hills, or a happy mixture of the three, with the mahogany perhaps holding the predominating note. These woods are now so beautifully toned that the layman often has difficulty in telling them apart, so one need not hesitate to use them together occasionally. And then the joyful color of the room is gotten with the hangings and part of the upholsteries, which are usually of one of the tempting prints or cretonnes; and in the accessories, which may be as brilliant as one desires. A gateleg or refectory table; a secretaire, or low Colonial desk; a settee or davenport; some overstuffed and upholstered chairs, a Windsor, and perhaps a large, comfortable wicker; some wall chairs, which are drawn into service at mealtime, and which need not match, like the time-honored dining room chairs; a low chest of drawers, which may be



The gateleg table of chromewald birch opens to 44" by 32", and closes 12" by 32". Especially priced at \$25

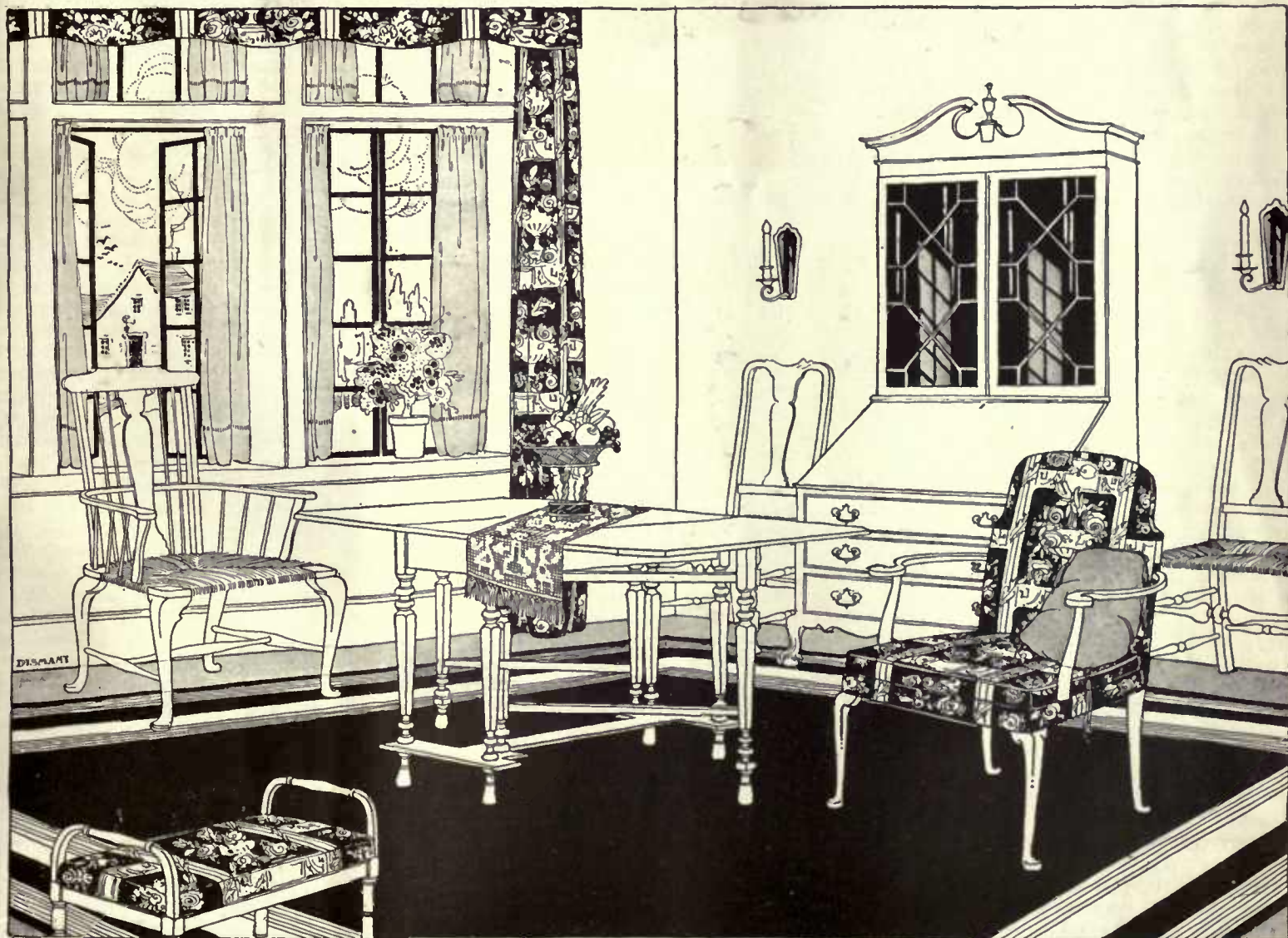
decoratively treated and placed like the more pretentious console or commode, for the linen and silver; and if there is plenty of space, and they can be of use, a teacart and a muffin stand. Such a simple matter is the combining of a dining and a living room!

#### Mealtime Arrangement

At mealtime the table is cleared and is laid with suitable runners, plain crash, or crash ornamented colorfully with couplings of brilliant hues: I embroider mine with round gobs of pure color, outlined with black. Bright crafts china or the plain Japanese ware is more effective than the delicate French patterns; one wants hand-made silver, pewter and brass, sunlight in the daytime, candlelight at night, and flowers and an open fire.

This special living-room well fills all the requirements, with its delightful furniture, and its color scheme—oyster walls, gray rug, brown furniture, and daring cretonne.

The cretonne, which is quite new, is called La France Urn, and is gay with riotous roses of yellow and rose color in blue urns on a black background; there are blue architectural bandings and fluted columns and acanthus leaves reminiscently classic. The effect of the cretonne is not dark, and it has a surprising dignity despite its festive coloring.



In addition to the furniture suggested in the opposite sketch we can use the gateleg table, a rush seat mahogany Windsor chair, \$30; a secretaire in mahogany, \$162; upholstered chromewald birch bench, \$24, and upholstered chair, \$38. Upholstering extra



# LANDSCAPE GARDENING *and* a DEFINITE PLAN

*The Basis for Successful Work Rests on Intelligent Study, Due Consideration and the Elimination of Guesswork—Now Is the Time to Make Plans for Future Effects*

ROBERT STELL

THE basis of successful landscaping is well considered planning before a single new shrub or tree or flower is set in the ground. Your house cannot be brought to architectural perfection without adequate blueprints and working drawings. No more can the grounds about it be developed at random and result in anything but a hit-or-miss composition.

Where the problem which confronts you involves new grounds which are entirely undeveloped, the wise thing to do is to employ a professional landscape architect or else read up on the subject systematically in the best standard books before attempting to draw any plans of your own. In probably the majority of cases, however, some planting has already been done by the present occupant of the house, or by a former one, and the problem involves changes in what has been accomplished as well as the addition of new features. It is with this phase of landscaping work that the present article deals.

Most people think that all radical steps in planting operations should be taken in the spring. This is largely true so far as actual planting is concerned, especially with flowers; but the time to plan for *changes*, and in some cases to put them into effect, is during the summer or early autumn. It is then, while the flower effects are still fresh in mind and the trees and shrubbery in full leaf, that you are best in a position to decide upon alterations and additions.

## A Definite Plan Essential

Assuming that you are to be your own landscape architect, the first thing to do is to make a good sized ground plan of the place as it is, showing all beds, shrubs, trees, garden ornaments, outbuildings, walks, driveways, etc. Let the scale of the drawing be about 1' to 1/4". If this results in a map so large as to be unwieldy, cut it into sections which can be pasted on heavy cheesecloth so that the whole can be folded up to convenient size. Use a good quality of paper which will take ink as well as pencil lines. The ink may be used to indicate existing plantings, and the pencil for changes.

This map is merely a ground plan, a bird's-eye view, as it were. You should also make what architects call "elevations"—rough sketches showing the contour or skyline of the plants themselves. If you will consider for a moment the importance of contour in a foundation planting of shrubs, for example, where they are in effect silhouetted against the house walls, you will see just how necessary these sketches are. There is no need to draw an elevation of every flower bed, of course; the lot boundaries, hedges, and shrubbery plantings are the most important.

With these drawings and the ground plan in hand, go over the place carefully, considering

it from different angles and positions. Take along, too, a pencil, a long tape measure, a garden line, a few stakes, and someone to help you measure and mark out the changes on the spot.

The planting alterations you may wish to make naturally cannot be enumerated here, as no two problems are identical. Roughly, though, consider the color arrangements in the flower beds, the creation of new vistas and lawn areas, the planting of additional shrub, tree or tall perennial backgrounds or the elimination of existing ones, the use of screening vines and evergreens, the placing of a sundial,

ing of trees and shrubs should not be undertaken for another two months. The controversy as to the respective merits of spring and fall planting of deciduous sorts will perhaps never be settled, but you will make no mistake if you put in practically all of them, except the peaches and other pit fruits, during the autumn. Large trees are best moved during the cold weather, though when the job is done by someone who thoroughly understands it, it may be successfully carried through at almost any season of the year.

## Garden Ornaments

The use of garden ornaments is one of the important branches of landscaping. Nothing can more completely disrupt the harmony of a planting scheme than a fountain or piece of garden statuary unwisely chosen or wrongly placed—witness "The Storm" as depicted in plaster on the bit of turf between the grape arbor and the rhubarb patch, or the iron mastodon hounds and near-stags which in years past were wont to adorn (?) a certain type of front lawn. Conversely the right ornament in the right place is eminently desirable.

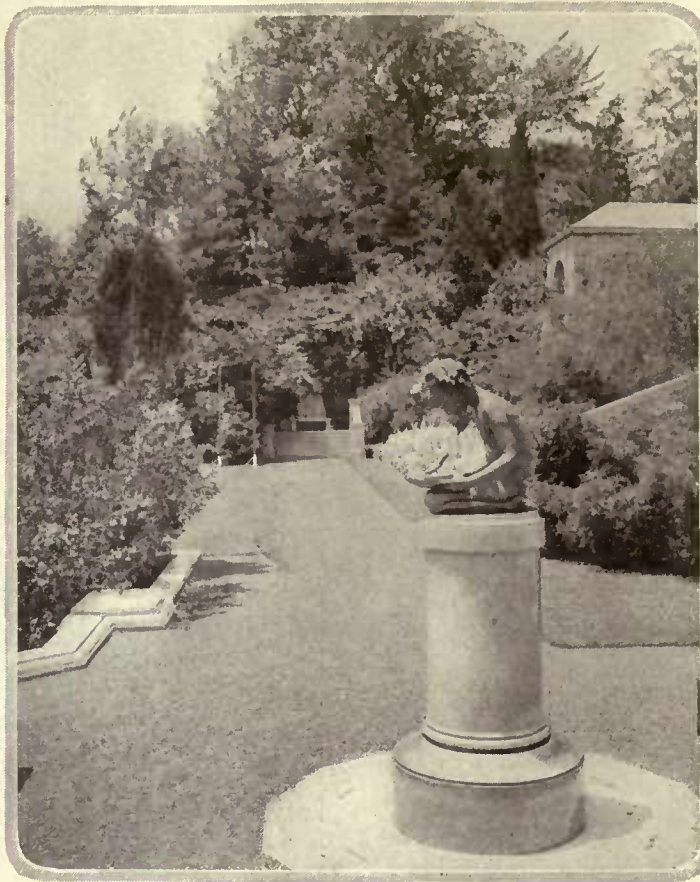
The choice of garden ornaments is a matter of good taste, but their placing is based on rather definite rules.

First, as to arches and pergolas, Don't put up either one of these just for the sake of putting it up. Remember that the arch especially should define an entrance of some sort—to the garden, a flight of steps, a separate and distinct part of the grounds; and that the pergola is usually at its best when serving in a somewhat similar capacity. The arch or the pergola which does not lead somewhere misses half its purpose in life.

Through these entrances we come logically to another class of garden ornaments: those which are intended to serve as accent points or termini of vistas, such as sundials, bird fountains and gazing globes. Generally speaking, such features should be simple in design and so placed as to have a definite background of shrubs or flowers to supply the needed contrast. Few simple landscape schemes are more effective than the one where, through a single arch covered with climbing roses, one looks down a straight turf walk between flower beds to a gazing globe close against a background mass of evergreens.

Fountains on the small grounds should be used with restraint. The simple jet with one or two basins is the safest from an artistic point of view, unless you are ready to pay the prices which good figure work commands.

Spring is the usual time for purchasing garden ornaments and furniture, but with the prospect of labor shortage and rush work then, the wise person will buy this fall.



Johnston

*Garden statuary must be of the best conception and design, else it may be out of harmony. It should supplement, not dominate, the planting of the grounds*

rose arch, lily pool or other embellishment.

As these changes are determined upon, mark them on the ground plan. A simple system of duplicating key numbers will make plain the various shifts in the plantings when the time comes to make them. For additions, use letters to indicate the kinds of plants, if there is not space to write them directly on the plan.

In all of this work leave nothing to memory or guesswork. Some of the improvements can perhaps be made at once, but the majority will necessarily have to wait until November or even next spring. Get everything down now in black and white, with measurements, locations and shapes of beds clearly indicated. This may seem like an arduous task, but it will be well repaid in the final outcome.

With the exception of evergreens, the plant-





Gillies

## A LITTLE PORTFOLIO OF GOOD INTERIORS

*Vistas are necessary for an adequate appreciation of the arrangement and decoration of rooms. In this instance, the home of Charles*

*Wimpfheimer, Esq., Long Branch, N. J., the contrast of wall treatment in dining room and hall adds interest. Harry Allen Jacobs, architect*





Gillies

Francis I might have had a limestone fireplace like this, but the hammered iron lighting fixtures and walls hung with soft green velvet belong to a more modern age. The old Spanish chairs are of leather, studded with brass nails. Taylor & Levi, architects

Dull yellow hangings and walls become gold and the warm coloring of the 17th Century Joshaghan rugs is intensified by the sunlight which filters through leaded glass windows in this Italian Renaissance room of the Alfred S. Rossin residence. Taylor & Levi, architects

An interesting example of effective composition is this Italian grille door, flanked on either side by a black wrought iron torchère and a stone pedestal surmounted by an urn of fruit. John B. Holtzclaw Co., decorators







Gilles

The doors and furniture in this very modern bedroom are a delicate blue-green. Pompeian panels add a note of airy lightness which is carried out by pale cream walls, a mauve carpet and glazed chintz bedspreads. From the Long Branch residence of C. A. Wimpheimer. Harry Allen Jacobs, architect



Early Tudor architecture has been followed in the library of Bernard E. Pollak, Esq., New York City. Dark walnut woodwork, an unusual ceiling of hand-modeled plaster, and old iron lighting fixtures create an atmosphere of much dignity. Taylor & Levi, architects; Miss Swift, decorator

Carved dark walnut lunettes above insert bookcases, a fixture of black wrought iron like a flaming torch, are in striking contrast to the tawny colored stucco walls and stone fireplace in this library of Alfred S. Rossin, Esq., New York City, another room in whose house is shown on page 40. Taylor & Levi, architects





# USING SCULPTURE IN THE HOME

*Simple Rules for Selecting and Placing It So That Both The Sculpture and the Room Are Enriched*

PEYTON BOSWELL

WHEN designed for the out of doors, sculpture appears in all its freedom—heroic, limitless, with the blue sky above it. When designed for the interior of buildings, it becomes more intimate and confidential and charming. In the open it either declaims or, in lower key, recites a lyric. Inside, it converses with you, and if there is mutuality of feeling, it becomes companionable and a part of your life.

That is the human way of approaching the problem of sculpture for the inside of the home. If that were all there were to it, selecting it and using it would be very simple indeed; one could go about it much as one selects one's friends—as a matter of companionship, of likes and dislikes. However, this way of looking at it provides the urge, rather than the deed. There is a mechanical side, as well as a human side, and the two cannot be divorced.

Do you remember when you were a youngster and went to school, how hard it was to do a problem in square root? Multiplication and fractions and such things seemed like play in comparison with it.

But, a little later on, when you had to do cube root, do you remember what a brain-racking, fathomless, almost hopeless task it

was not only to master the method of doing, but actually to do it after you thought you had the method?

Square root was a two-dimensional problem; it had to do with length and breadth—you slid around on a plain surface. Cube root was a three-dimensional affair; it had to do with length, breadth and depth, and you got lost inside of it—in fact, it seemed fathomless.

The decoration of a room with pictures may be compared with square root; you have a plane surface put up against a plane surface, which you must manipulate with due regard to color scheme, atmosphere, period, etc.

But when you come to statuary, it becomes a problem in space as well as surface, in addition to the various other artistic requirements. And it is space that cannot be measured by root. A very small piece of sculpture may be too large for a commodious corner of a room, while a larger piece may be too small. Only good taste and artistic judgment can make things come out right.

There are two ways of providing a room with statuary—the period method, which is more or less restricted, and the so-called



*A Chinese porcelain image can be used on an unpainted Louis Quinze mantel*



*The atmosphere of this room being Italian it is fitting that the Italian stone Renaissance mantel should be enriched with 16th Century Italian carved wood, polychrome and parcel gilt saint and angels. Courtesy of Mrs. James W. Ayer*





On a Gothic walnut hutch stands a carved 15th Century group

A 16th Century Madonna and Child used on an Italian cabinet



Italian carved and painted lion of 16th Century use in Italian group

Carved wooden polychrome Madonna of 16th Century on a French mantel

"occult method," which is as free of restrictions as thought itself.

#### In the Period Room

The first method has to do with the period room, and, accordingly, the first desideratum is consistency. For example, in an Italian room, what could be quite so appropriate as the statuary of the old Italian sculptors, either the wonderfully beautiful polychrome religious pieces or bronzes of the Renaissance, with their fine old patina and their legendary themes? Or in a Louis Quinze room, the porcelain statuary of old China (so much admired then), the bronze figures of the French Renaissance with its long list of illustrious sculptors, or the wonderfully delicate nudes that marked the refinement and beauty-worship of the age? Or, again, to turn to the English periods, Chinese pieces fall in exactly with the delicacies of the Chippendale style, which itself is largely built on Chinese motifs, but would be singularly inappropriate with the sterling ruggedness of the older Elizabethan style, when Gothic statuary is required, or classical bronzes or portrait busts.

When these requirements of consistency are fulfilled in the period room, the individual is at liberty to indulge his own whims, unless he prefers a mere slavish following of period ideas. He may now, if he cares, make his personality count, for in obtaining that something which for want of a better name is called "atmosphere," statuary is probably more potent than any other means. Furniture is impersonal and pictures are, after all, mere representations, but statuary is actually there "in the round," dominating



On a 17th Century Italian cabinet stands a majolica Madonna and Child with gilt wooden base. Courtesy J. D. McIlhenny, Esq.



nating the space about it. A Louis Quinze mantel in a Louis Quinze room filled with Louis Quinze furniture, may give impersonally the finishing note to the ensemble, but a pair of the inimitable statuettes of Falconet or Clodion will transcend everything else in providing poignantly the light-some "atmosphere" of the 18th Century.

Or, if it is an Italian Renaissance room, its purity can be made personal, almost, by means of one of the fine old polychrome statues in which the austerity of Byzantium has been humanized by the appreciation for sensuous beauty that came to Italy with the Awakening.

But to exercise one's own taste in period decoration, unless reproductions are used, requires sometimes a very great outlay, especially as regards sculpture. The more flexible "occult method" has a very strong appeal, not only because it is absolutely personal but because its cost can run low or high as the individual wishes.

#### The Occult Method

The occult method of decorating a room throws every other consideration to the winds except the feelings of the person who is going to occupy it. It comprehends color that appeals to the owner, a table of whatever period the owner likes, pictures that he loves, a chair that invites him and to him is beautiful, a lamp that is just what he wants and statuary that makes him glad it is there. Given all these things, if he can keep them from clashing, the one with the other, he has achieved by the occult method exactly what he wants, and he ought to be happy—until his tastes change and he is ready to do it all over.

(Continued on page 58)





Allnari

Three kilometers from Bagnaia lies Viterbo, a strange little town of the past, famous for the charm of its medieval houses and its beautiful fountains. This design is attributed to Vignola, 1566

No Italian garden is complete without its fountain and trickle of water. Bagnaia has several ancient designs in its water course of which the one shown to the right is peculiarly fascinating

## IN AN ITALIAN GARDEN

*The Villa Lante at Bagnaia*



Mescioni

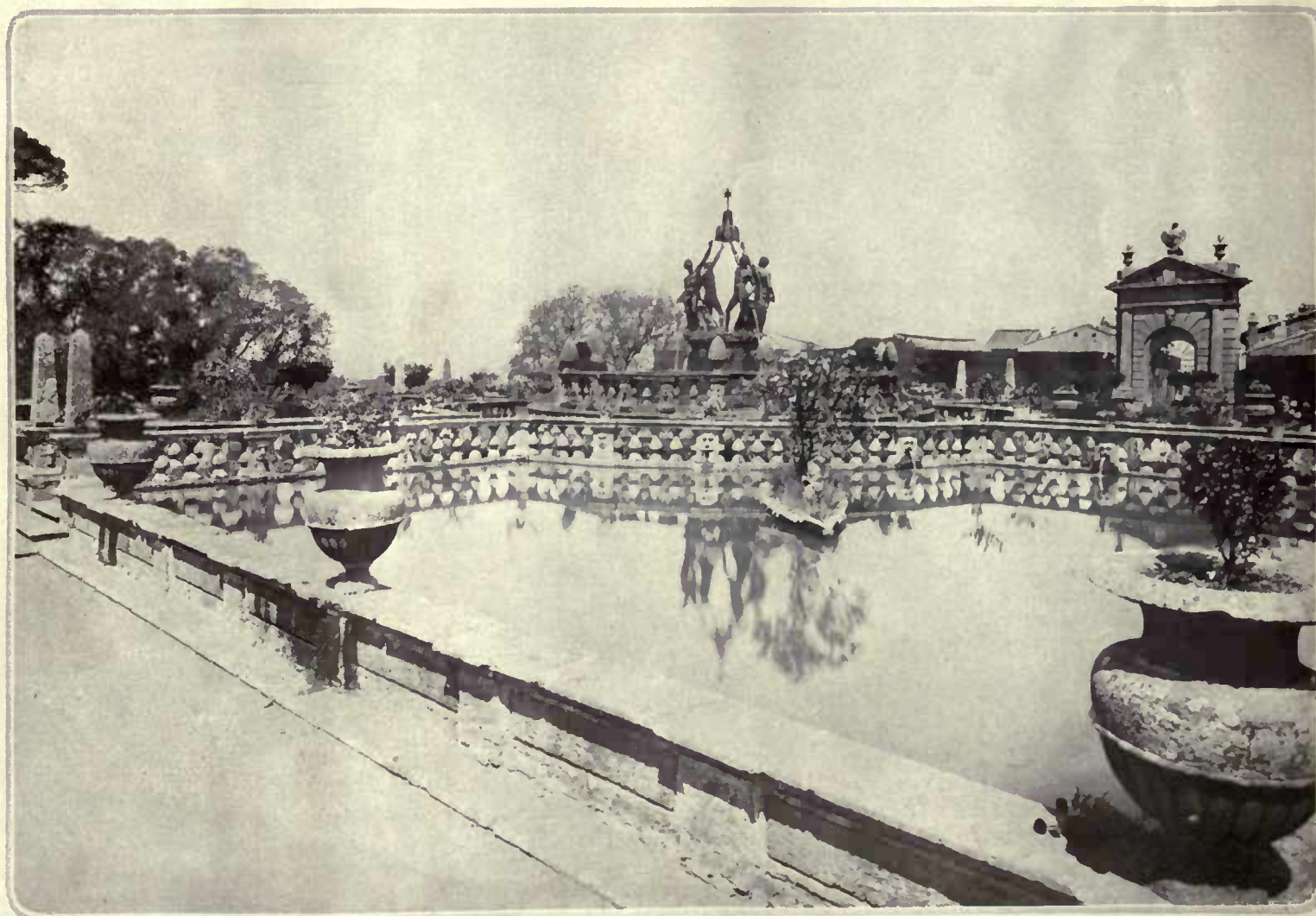


The Villa Lante is the home of the Duke Pietro Lante della Rovere, chairman of the Deputazione Provinciale of Rome. It was begun by Cardinal Riario and finished by Cardinal Gambara following the plan of Vignola. The building is rather small, but the gardens are extensive





*Close by Bagnai is Viterbo, where there is another fountain that might well be placed, in reproduction, in a formal American garden*



*In the midst of the garden is a great pool enclosed with a balustrade with water gates and centering in a large fountain of four human figures. The Cardinal Gambara spent much money and time on this garden. The mistress of the garden today is an American*





WINDOWS  
THAT GIVE  
CHARACTER  
to a  
FACADE



*This unusual stairs window repeats the general character of the door below and abundantly lights the hall. Frederick J. Sterner, architect*

*The stone Tudor stairs window in this home is in keeping with the dignified entrance of that period. Frederick Squires was the architect*

*The overdoor window and two story bay are especially distinctive types in the English house to the right. A. Winter Rose, architect*



*Arched dormer windows, casements and double sash are all used successfully in this Colonial design. Murphy & Dana, architects*

*Casement windows add interest to a façade. In this residence they are placed in the sleeping porch. Robert R. McGoodwin, architect*

*An arched panel sunk in above a window will give it distinction and add variety to a façade. Heacock & Hokanson were the architects*



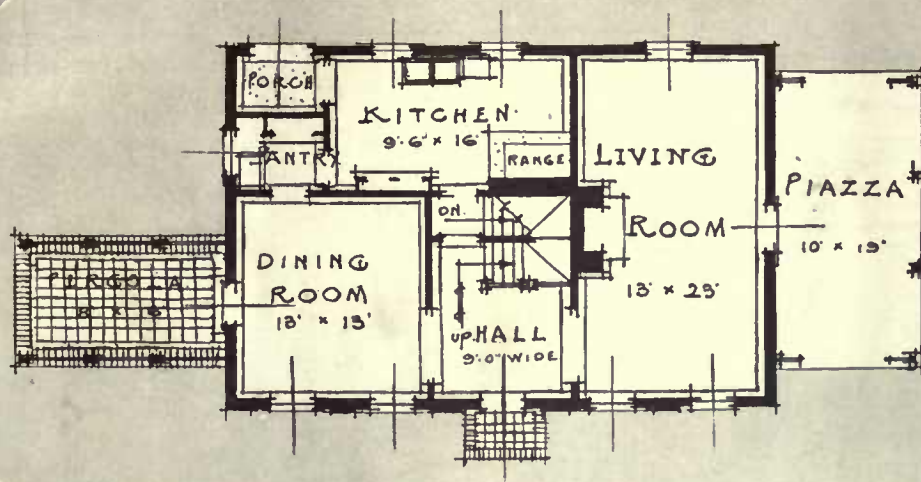
*In a long dormer a row of casement windows can be effectively used. The sun room windows here are unusual. J. W. O'Connor, architect*





Gillies

Among the interesting points of the front of the house are the arched brick panels of the first story and the wide overhang of the eaves creating a covered terrace. The design is Dutch Colonial of the hip-roof type

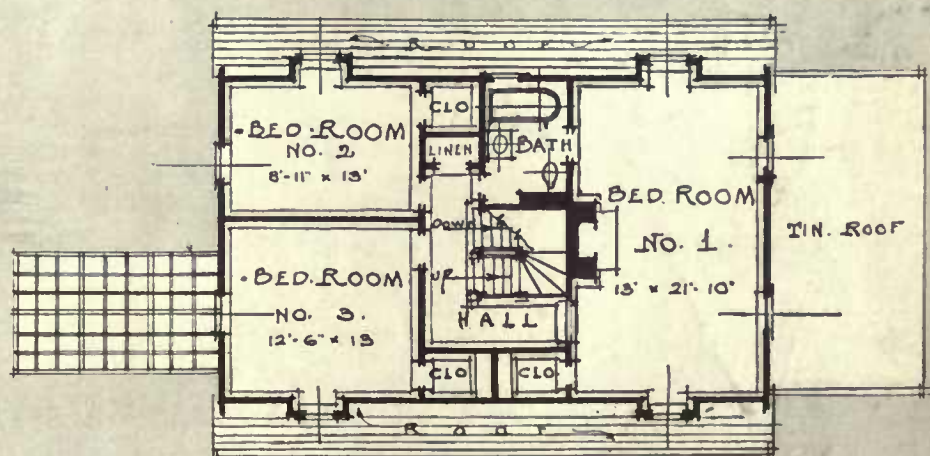


On one end is a large living room with fireplace, opening on a screened piazza, and on the other end the dining room with a door leading to the garden, and the pantry. The kitchen is sizeable and well placed

Upstairs are three bedrooms and a bath, sufficient room for a small family. Economy in hall space affords ample room for plenty of closets. Overhanging eaves protect the lower windows in front and rear

## MR. GEORGE RULE'S HOME AT GREAT NECK, L. I.

AYMAR EMBURY II. Architect





# THE ELECTROCUTION OF LAUNDRY DAY

*Electrical Equipment of All Kinds Makes  
Monday Almost a Day of Rest*

ETHEL R. PEYSER

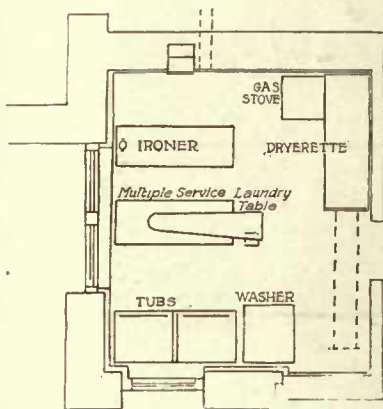
"I CAN'T get my husband to see the necessity for putting into our new house a modern electric laundry," complained Mrs. Stanley Webb to Mrs. Randolph Slater, the comfortable possessor of a modern laundry.

"Well, I found that I couldn't persuade Rand at first either when I talked about it. He always ended up with 'Oh, you'll hate it after it is installed, and you'll never get a servant to stand for all this new fangled stuff and you'll jolly well soon regret every effort and every cent you've put into it.'"

"Then, pray, how did you manage it?"

"I let money talk. Money, my dear Gwen, is the thing that makes a man sit up and take notice and if you can prove that you can save, no matter what your initial expenditure may be, you've won your case with the stronger sex."

"Goodness! But I'm so ignorant on the subject of money applied to work and ma-



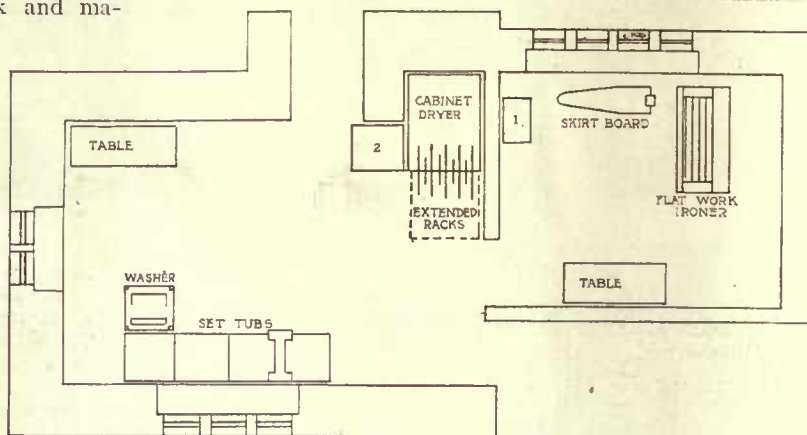
*Suggested arrangement for a small electrical laundry in a room 12' by 16'. Howard Chapman, architect*



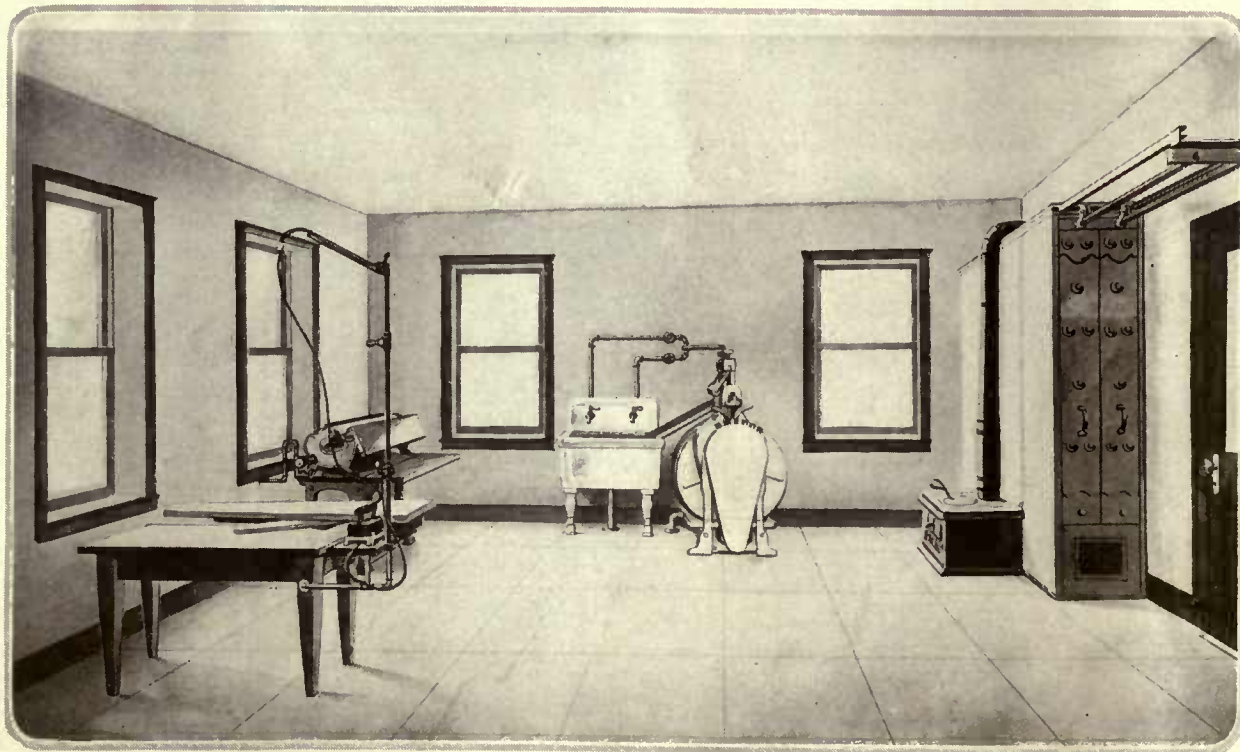
*The oscillating washer has a motor that swings the copper container. Courtesy of the Edison Co.*



*The oscillating type of washer can be attached permanently to the tub*



*In the residence of J. E. Aldred, Locust Valley, L. I., the iron room is separate from the laundry, the equipment being arranged for an uninterrupted process. Courtesy of Wallace B. Hart*



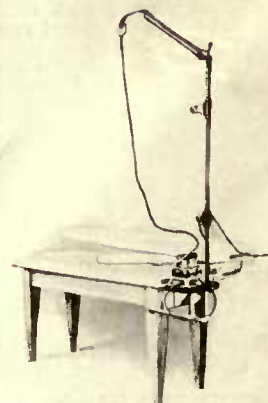
*One of the requisites of a good laundry is plenty of light and ventilation. This is afforded here by the large windows. The equipment consists of an oscillating washer and tub, coal stove for irons, electrical dryer and ironing boards*

chinery," began Mrs. Webb. . . .

"That's just the crime," interrupted Mrs. Slater, "a woman can't afford that excuse any longer. If you are ignorant, inquire, delve, investigate, use tires or shoe leather, but find out! I really get awfully exasperated with you and lots of my friends for the way in which you follow blindly simply because some other sheep climbed an attractive hill. It won't work any more, women have no excuse for it."

"You're right there, Shirley. Would you think me a slacker if I dug for data from your pile?"

"No, not at all, but after I give it to you I think you will be more satisfied to go around to the dealers yourself and apply what I tell you to your own housing conditions."



*A combination skirt and sleeve board*



"Of course," readily assented Mrs. Webb.

"You see, my laundry was built to order, in a new house with all conditions made for it for a family of six, a housekeeper and ten servants."

"You're a brick, Shirley."

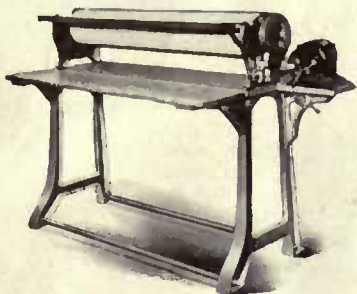
"No, but if you wait a minute, I'll trot upstairs to my study and extract a lot of data I put together about laundries which I will read and explain as I go along when necessary."

So saying, she went upstairs and brought down a manilla envelope neatly labeled with: "Electric Home Laundries." The first thing she read was:

#### Requirements of the Home Laundry

A satisfactory laundry depends on:—

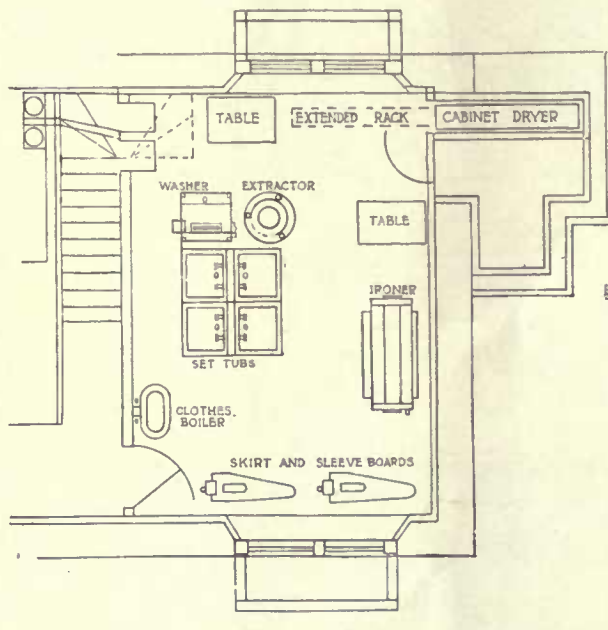
1. The location of room, its relation to outdoor drying and its relation to the source of supply of incoming laundry.
2. Proper floor, ceiling and walls. All joins curved, no corners.
3. Selection of equipment. The types and kinds best fitted to size of family and room.
4. The advantageous disposal of appliances purchased.
5. Thorough instruction of oper-



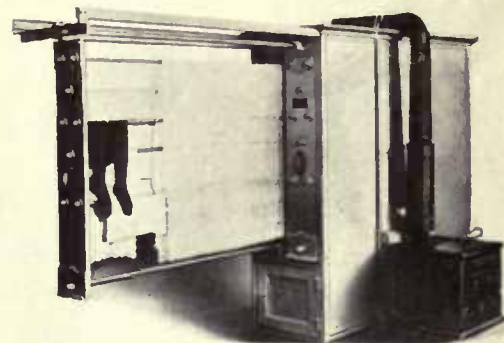
To keep pieces rolling smoothly a motor is attached to the electric ironer



For ironing flat work comes an electric iron with motor.  
Courtesy of the Edison Co.



For the residence of Eugene Meyer, Jr., Mt. Kisco, N. Y., this complete electric laundry was developed. C. A. Platt, architect. Courtesy of Wallace B. Hart



This is a two unit electric clothes dryer with one unit extended showing racks

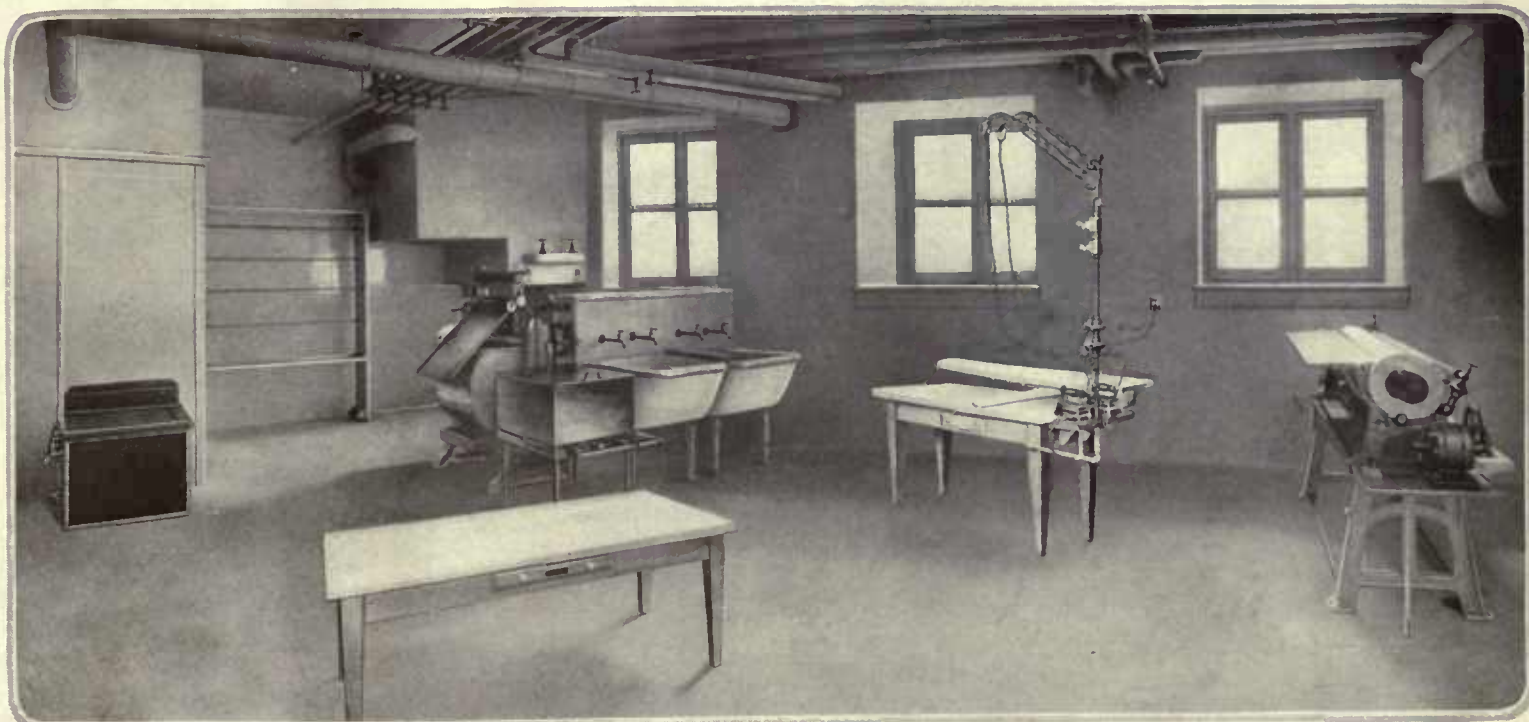
ators in the use of the machinery, as a good machine is useless unless the operator knows its requirements.

6. Proper care of appliances.
7. Sanitary conditions: light and ventilation. Good air is part of all good laundry work.
8. The acceptance of the worker to use cheerfully the machinery and the adequate payment of the worker.
9. Knowledge on the part of the housekeeper or mistress of laundry procedure in order to oversee more intelligently the work done. *Women seem to think a knowledge of cookery necessary but give little heed to the importance of the laundry.*
10. A system developed and maintained for the laundering of clothes.

"So much for general principles and I shall not touch upon methods of laundering. I am just going to tell you about equipment."

"I must say it sounds like a pretty big bite."

"Wait, don't cry before you're really shelled and are burdened with some of my businesslike arguments  
(Continued on page 80)



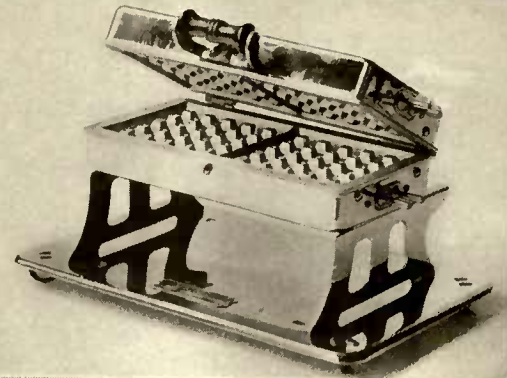
The laundry in the New York residence of Mr. George Blumenthal is equipped throughout with electric time- and labor-saving devices—set tubs, washer, dryer, skirt and sleeve board, and ironer for flat pieces. It is well ventilated and lighted. Courtesy of the Domestic Laundry Equipment Corp.



## THE ELECTRICAL BREAKFAST

HOUSE & GARDEN'S Shoppers will gladly purchase these articles for you. Cheque must accompany order. Names and addresses of shops will be furnished on request.

An electric toaster stove for heating milk or water or for griddle cakes and, with a grill, for toasting, comes at \$9.50



No grease is necessary for this electric table waffle iron. Cooks two waffles  $3\frac{1}{2}$ " square in a minute and a half. Nickel plated, \$15



A combination electric table stove and grill roasts, bakes, fries, broils, toasts or boils,  $7\frac{1}{2}$ " in diameter. Nickel plated, \$9.50

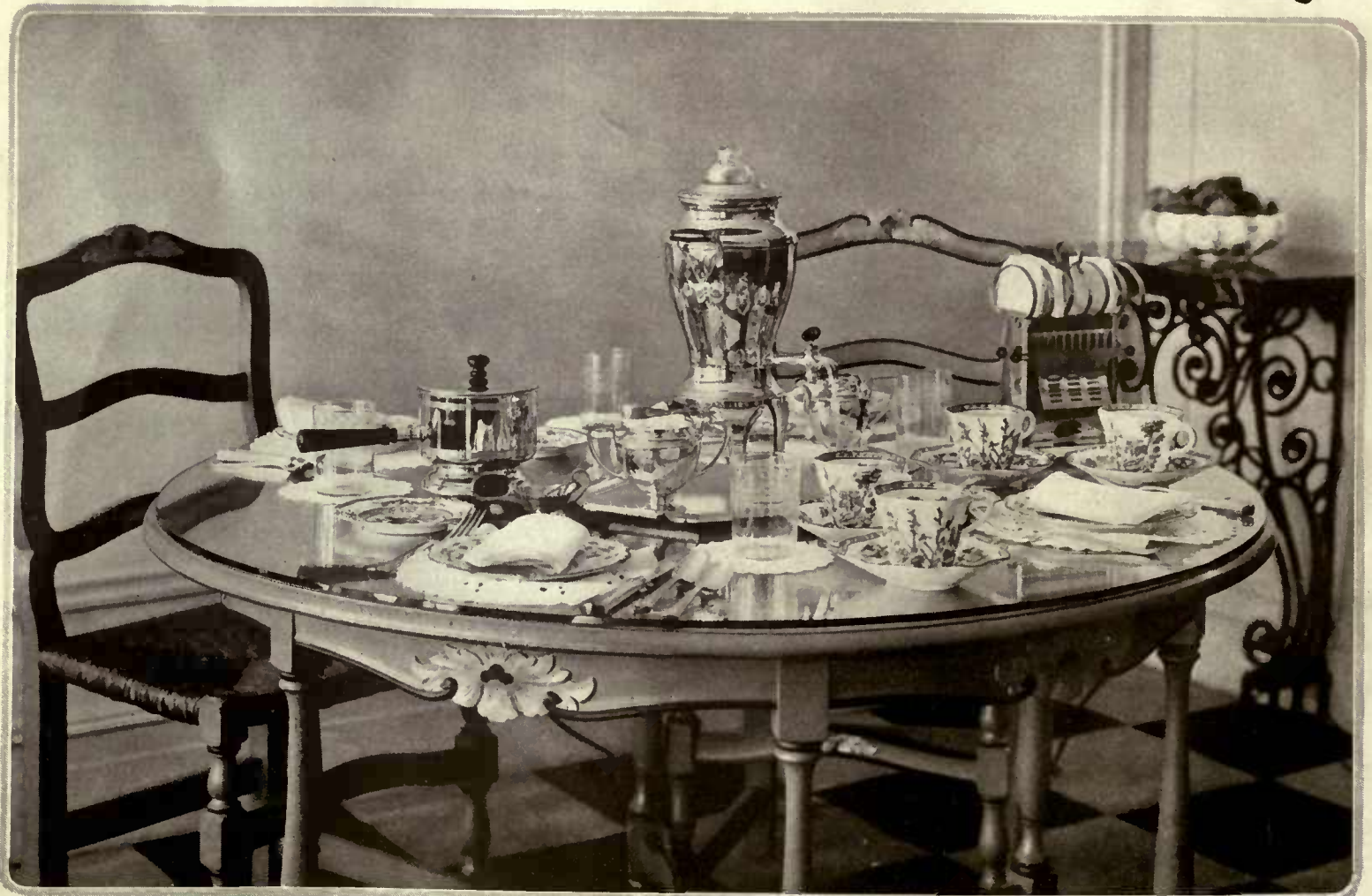


Holding a quart of water and with a removable six-egg rack, this electric boiler comes in nickel plate at \$9.50

Colonial electric percolator, safety fuse. In nickel, four cup size, \$13.75; six cup, \$15; nine cup, \$16.50



Colonial electric water kettle, holding  $2\frac{1}{2}$  pints, stand  $8\frac{1}{2}$ " high. In nickel plate or copper, safety fuse, \$12



With electric appliances the modern breakfast may be as smart, attractive and practical as you please without the services of a maid. The percolator here costs \$18; the toaster, \$6.85, and the egg boiler, \$9.50



# A SUPER-DOG WITH A PRIMITIVE STREAK

*The Police Dog Is the Embodiment of Strength, Alertness and Versatile Ability*

ROBERT S. LEMMON

**H**IS name may not seem to promise it, but he's a hundred per cent HOUSE & GARDEN dog. In other words, a dog of intelligence, personality, character and all-around dependability. These are worth-while characteristics which, parenthetically, all breeds do not possess.

The wolfish origin of the police dog and his development into the animal of today are so generally known that there is no need to repeat them here. What chiefly concerns us are his present qualifications, the things you want to know about any dog before making him a member of the family. For in the choice of a breed there are errors to which the inexperienced are prone—a dog must fit, precisely as if he were a hat, a gown or a pair of shoes.

## His Outstanding Characteristics

The police dog, then, is "all dog," a subtle combination of courage, hardiness, quick wit, determination and faithfulness. By inheritance and training he is fitted to cope with any situation involving defense of home, people or property; by instinct he is a gentleman and a pal. There is nothing of the molly-coddle or pampered pet about him. If you want a canine who will thrive upon three chocolate peppermints and one teaspoonful of whipped cream per diem, don't get a police dog. A pound of lean beef and a chunk of bread are more in his line.

It should be understood that these traits

*The three pups on this page are brothers, and excellent examples of the breed. Two of them won blue ribbons in the puppy class*



*We defy you not to fall in love with a police dog pup—and respect him, too. Notice this youngster's splendid head. Courtesy Mrs. M. E. Heilner*



are characteristic of a *good* police dog, by which is meant one of good breeding. For be it known that a dog so highly specialized as this must needs be a thoroughbred to fulfill all expectations. If a strain of common blood is in his veins, it frequently happens that his defensive and offensive instincts will be perverted; and in the case of so powerful an animal the results will scarcely be desirable. The principle involved is common enough among all animals, human and otherwise; take the specialist away from his legitimate calling, and he must be of the best or disappointment will follow.

It has often occurred to me that were less space given to the dogs themselves in the practical articles which are written about them, and more to the method of handling them and the general treatment accorded, the value to the reader would be increased. A dog is one of the most responsive creatures in the world, to wise as well as unwise handling. His owner should understand his limitations, both physical and mental; his likes and dislikes; the peculiarities of his particular breed, and make allowances for them. Any dog that is worth owning is worth respecting; respect connotes understanding, and understanding brings out the best traits the dog possesses.

## The Importance of Training

The canine kingdom, unlike Cæsar's Gaul, is divided into but two parts: trained dogs, and the vast majority. In the case of most breeds, lack of training means nothing more serious than annoyance and inconvenience, but with a police dog it may prove actually dangerous. Consider for a moment: here is a dog which for generations has been bred

*(Continued on page 64)*



*The part wolf origin of the police dog shows clearly in his conformation and coat. But the undesirable wolfish traits are gone*



# CONCEALING THE RADIATOR

*Successful Methods by Which It Can Be Boxed Or  
Incorporated Into Built-In Furniture*

COSTEN FITZ-GIBBON

TO have a radiator standing forth in full view in any room is a piece of inexcusable barbarity. It is just as objectionable and just as unreasonable as it would be to obtrude a kitchen sink in full sight of a dinner table. To permit it to occupy a point of vantage and prove a chronic eyesore is likewise sheer stupidity. It is a confession of helpless incapacity and weak-minded surrender to the jobbing steam fitter, who imposes the monster wherever it suits his convenience.

Any self-respecting architect will see to it that radiators are placed in the least obtrusive position feasible, and with a little additional expense will conceal them with more or less ingenuity. The contractor who installs radiators at a subsequent date will not be so considerate. He must be closely watched as to their placing. This article is quite as much for the victim of late installation as for the reader who has the architect's aid.

The radiator must be concealed. That much is plain, unless the appearance of every room where direct radiation is used is to be seriously marred. The question is, what are the possible and which are the best methods of concealment? One help to convenient concealment, a method employed by some of the



*This radiator grille is made of plaited iron strips, behind which the radiator is set*

best architects, is to use radiators of very thin material with a minimum volume of metal to be heated. This has the advantage of flatness, for convenient enclosure in walls beneath window sills. Unfortunately in this arrangement, the expense is greater and the durability supposed to be not so great, so the bulkier, common variety of radiator is the kind more likely to be encountered.

When radiator concealment can be planned for at the time the house is built, it is much easier to manage successfully than when radiators come as a later addition. The most logical position for radiators is either under or near windows. If they can be let into the wall under windows—and unless the wall is very thick this will require the thin material and flat radiators—they can be concealed by a panel even with the wall or the wainscot. The panel itself should either be hinged or divided into doors to give access to the mechanical attachments, all of which ought to be out of sight. Line the enclosing space with asbestos air cell, an asbestos preparation with corrugated surface.

The stiles and rails of the panel or doors will be of wood. Protect the inside surfaces of the panel or door-framing with a layer of asbestos. The panels themselves must be



*Beneath a long window or a row of windows the radiators can be concealed by a built-in seat with the grilles set low in front. Cupboards on either side give a balanced grouping*





*In an old house where the radiator is set in a window it can be concealed by a cupboard which makes a plant table*

filled in with some kind of open work that will not obstruct the passage of the warm air. Rattan is the best material for this, from both the physical and decorative points of view. It does not warp, get loose, nor rattle, and is susceptible of a great variety of decorative treatments. These effectually conceal the radiator mechanism within but do not impede the issue of heated air. A lattice of thin wooden strips may also be used to fill the panels. This device is not as good as rattan because the strips warp, rattle and become badly discolored. Wire netting is too suggestive of chicken coops to be agreeable and does not very well hide the radiator behind it. Under certain conditions, a well designed metal grille may be used, but will have to be judiciously managed as the juxtaposition of metal and wood in this way is apt to be unattractive.

#### Boxed-in Enclosures

Boxed-in radiator enclosures, projecting into the room from the line of the wall, with metal grille openings in the widened window sills are not to be recommended if radiators can possibly be placed otherwise. When it is not feasible to place and conceal radiators beneath windows, another good place for their installation is in the lower part of built-in bookcases. Here they may be enclosed in low cupboards with the same kind of openings as just noted. When this is done the radiator must have a metal hood or reflector at back, sides and top, and the cupboard must be lined with asbestos air cell insulation to protect the adjacent woodwork sufficiently. Such installation in the base of book-

cases permits the use of the ordinary type of radiator which, fortunately, may be had in low sections. This device also offers one solution of installing radiators in old houses. It may also be used in new houses where windows extend all the way to the floor or where, for one reason or another, installation beneath windows may not be desired.

Another possible method of concealment is to enclose the radiator in the wall. This may necessitate either the use of very flat radiators of thin material, or else furring out the wall several inches farther than would otherwise be required. Where the wall is wainscotted, or partially wainscotted, a rattan or other panel, as previously suggested, may be used for the opening. When there is no wainscot, the covering of the openings will have to be treated in a more or less decorative manner. Besides the kinds of covers already



*When shielded by asbestos boards the radiator may even be concealed in a bookcase without injuring the books*

mentioned, one might, in some cases, use a faience, or a wrought metal grille where it harmonizes with the character of the room.

#### Radiator Cupboard

Still another possible treatment which is quite feasible when there is a plain wall, is to set the radiator in a niche similar to the aumbry-like cupboards that often occur in Mediæval or early Renaissance Italian rooms. The screen over the opening would have to be given some decorative emphasis with an open-work pattern, or such like device. Doors, ornamented on both sides, might be added, to close when the radiator was not in use. With the doors open, the general effect would be that of a triptych; closed, that of a cupboard.

Now we come to the problem of the radiator in rooms where no original provision was made for it. And here a caution is necessary. Do not attempt to disguise a radiator under the form of some familiar piece of furniture; to do so is inherently dishonest and will eventually prove as revolting as any other sham. An outstanding, uncompromising radiator may most fittingly be enclosed in a low, cabinet-like structure, the doors or panelled front and sides of which are treated to accord with the foregoing suggestions. The top of this may be used as a shelf or console stand. There is no dishonesty in this; the feature is still unmistakably a radiator, but its unsightliness has been relieved by legitimate decorative treatment.

An alternative to such an arrangement would be to use a circular and rather tall radiator. Set it in a corner, enclosing it with a quarter-circular structure resembling 18th Century Italian quadrant-fronted cabinets.



*For sun room radiators one may have built decorative covers such as these, which are also useful as shelves or tables*



# NEARING *the* END of the VEGETABLE SEASON

*Weeds, Cover Crops and Harvesting the Results of the Summer's Work—The Question of Soil Productiveness*

WILLIAM C. McCOLLOM

ONE of the most serious problems that the gardener has to contend with is the growth of obnoxious weeds. These pests are of robust growth and exact a heavy toll from the ground. For many reasons it is advisable to fight them at this season, one being that the weed growth is practically at an end for the year, and many weeds, particularly rye grass and other coarse rooted things, can be destroyed by digging and shaking out the roots. Top rooting weeds can be easily removed because the ripening of the roots obviates the tendency to break and they can be removed whole.

Another factor is that more time is available now than in the early spring, when caring for the plants requires greater attention. It must be admitted, however, that constant cultivation during the growing period will reduce the weed growth to a point where it will not be serious at any time of the year.

Gardens and cultivated fields of any kind should be gone over and all weeds cut down with a scythe or mowing machine, because of the fact that they are seeding at this particular time. The tops should be gathered and burned. This applies to a situation where it is impossible to dig them under, such as the borders of fields or gardens. Uncultivated fields that are overgrown with weeds should be cut with a mowing machine and the tops burned or stacked in heaps and allowed to dry.

In gardens or on farms where maturing crops have left a vacant place it is a good practice to sow some crop in order to keep down weed growth. A good idea is to use something of a coarse growing, vigorous nature, which when



*By keeping the ground stirred even in the fall, you maintain that increase in soil productiveness which cultivation gives. Furthermore, you will be helping to curtail next year's weeds*

sown thickly will absolutely cover the ground. Besides adding to the strength of the soil when turned under, a crop of this nature serves as a weed eradicator and is well worth the effort. It would be well to treat garden paths and roads with a weed killer in order to destroy the growth, as weeds which are seeding now, if allowed to go over until spring before being destroyed, will prove a serious task and require considerably more material to get them under control.

One of the best and most practical means of restoring to the ground the elements that are continually being used up by vegetation is the use of cover crops. These crops are sown for the purpose of being plowed under when filled with the qualities necessary to replenish the elements in the soil. Ground of any description that is intended for cultivation next year and is vacant at this time should certainly be sown down with a proper cover crop.

The choice of the cover crop depends to a great extent upon the condition of the ground, but in all cases the principle involved is the same. Orchards, garden areas and farm lands should be treated in the same manner. By sowing most of these crops at this time, a good substantial growth will be obtained by early spring when the crops are ready for plowing under. In many cases a chain will have to be used on the plow to assure proper covering.

For light soils which are deficient in humus or water holding qualities, it is advisable to use a crop of heavy growth such as rye or  
(Continued on page 58)



*Stake and tie the tall plants to prevent their breaking during heavy storms*



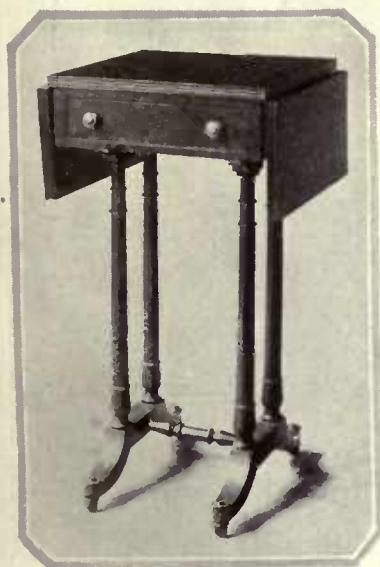
*If the weeds are allowed to grow large, pulling them uproots desirable things*



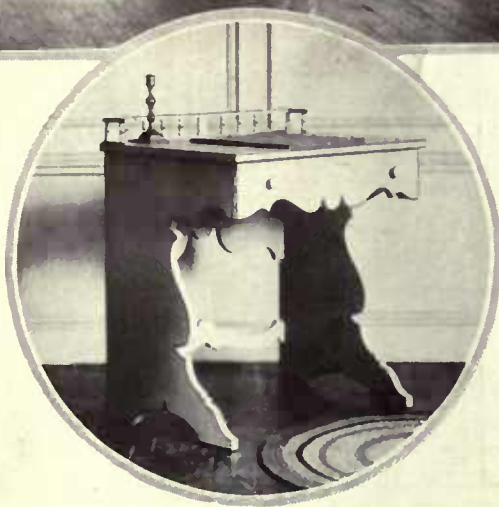
*By removing some of the foliage you will hasten the ripening of the tomatoes*

*This is the time to cut out the old raspberry canes and tie up the young ones*





*This small mahogany bedside or sewing table with drop leaves is sturdy enough for a heavy lamp. It has an ample drawer. Closed, 14" square, opens to 28" by 14". \$50*



*The bedroom furniture above may be painted any color desired. Chest of drawers, \$160; mirror, \$41; muslin upholstered chair, separate cushion, \$70; painted desk, \$75; desk chair, handmade, \$34*



*This small walnut table may be used beside a big chair. The top is decorated in a flower design of rose, green and blue. 24" high, top, 14" by 11½". The price is \$20*

*A mirror inside the lid and compartments in the drawer make this a convenient small dressing table. Could also be used for desk if desired. It may be painted any desired color. \$65*



*The Queen Anne mahogany secretary has two drawers and shelves enclosed in glass. 74" high, 10" deep, 33" wide, \$97. Suitable for a small apartment*

## OCCASIONAL FURNITURE

*The HOUSE & GARDEN Shoppers will gladly execute orders for these pieces. Cheque must accompany order.*



September

## THE GARDENER'S CALENDAR

Ninth Month



A garden bed where the late crops can be protected is a good investment



Good rutabagas must grow quickly. Nitrate of soda will stimulate them



Herbaceous plants may be moved more successfully in fall than spring



The last of the season's clipping of the formal evergreens may be done during September



The time is approaching to plant hardy bulbs outdoors



Start this month to hill up the late celery plants with earth



Lettuce may be planted in the cold-frame to yield a post-season crop which will repay the effort

SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
<p><i>September blowes softe Till the fruile is in the lofte.</i> —Old Proverb</p> <p>7. Do not stop putting the grass until all growth has ceased. Failure to do this will result in a long growth, which when carried over the winter will turn brown in spring and be hard to eradicate when the lawn is put in order.</p> <p>14. This is one of the best periods of the year for seedling down new lawns, the reason being that most weed growth is over and the grass will get sufficient start to carry it safely through the trials of winter weather.</p> <p>21. Do not neglect to sow down with rye and clover the vacant patches in the garden. Sowings can also be made between corn, cabbage and other crops, with the idea of remaining after these crops have been gathered.</p> <p>28. Wire grass, rye grass and other heavy growing grasses and weeds grow very rapidly at this season of the year, and if allowed to overrun your garden they will be a serious factor to contend with next spring.</p>	<p>1. The last sowing of peas should be made the early part of this month, using only the hard round-seeded type, which is quick and vigorous in growth. The ground is dry, water the drills well before sowing the seed.</p> <p>8. Melon frames and other garden accessories that will not be used again this season should be repaired, painted and put away in winter storage. When well cared for they will last for several seasons of actual use.</p> <p>15. Onions, parsnips, spinach and hardy crops of this character may be sown in the open with the idea of carrying them over the winter. This can be easily done with a little protection, such as ash hay or similar material.</p> <p>22. Celery should be banked with earth now. It is best if this is attended to frequently, as the soil should never be allowed to work its way into the heart of the plant. Hold the stalks together while banking them.</p> <p>29. A great deal of our so-called winter losses, especially with evergreens, is the result of these plants being allowed to become bone dry at this season when they are developing a root system to carry them over winter.</p>	<p>2. Prune all deciduous trees before the leaves fall, as it is much easier then to determine what part of the growth is to be removed. Cut the branches close, leaving no stubs, and paint the wounds immediately.</p> <p>9. Vegetables should be started in the greenhouse now for next winter's use. Cauliflower, lettuce and string beans should be sown about every three weeks. Tomatoes and Swiss chard need but one sowing.</p> <p>16. Evergreens that are being transplanted now, or have been transplanted recently, must be kept well watered. Although top growth has terminated, these plants are making considerable root growth even now.</p> <p>23. Mushroom beds may be started in the cellar at this time. Be sure to get fresh droppings for this purpose, and by all means use new culture spawn, which is of high quality and the most dependable.</p> <p>30. It would not be amiss with late growing crops such as celery, rutabagas, carrots, parsnip and New Zealand spinach, or other crops still bearing, to apply frequent dressings of manure and occasionally nitrate of soda.</p>	<p>3. Do not neglect the cane fruits, if they have not already been attended to. Go over them carefully, removing the old canes at the ground line and tying the young, vigorous shoots into position to prevent damage by storms.</p> <p>10. This is peony month in the flower garden. If you want good results next year, it will be necessary to overhaul the plants now, digging up the clumps that are too large, cutting them into four pieces and re-setting.</p> <p>17. Permanent pastures for grazing purposes should be sown at this time. Bear in mind that if properly put down, a good pasture will last for many years. Do not under any circumstances plant inferior seed.</p>	<p>4. It is not too late to start a strawberry bed for next season. If possible, plants are used for planting. Use pistillate and staminate types. Put in plenty of manure and a fair amount of bone meal to stimulate strong, rapid growth.</p> <p>11. Where heated frames are available for them, there are a number of crops that can be started at this time. Radishes, spinach, etc., or some of the cooler flowers such as violets and pansies, can be sown in the frames.</p> <p>18. Attention should be given now to bulb planting for this season. If not already placed, orders should be sent immediately, as early planting means better results. It gives the bulb a chance to form a root system.</p> <p>25. It might be advisable to build a fire in the greenhouse occasionally. Cold nights and wet days are productive of mildew. To overcome this have the pipes painted with a paste made from flowers of sulphur and water.</p>	<p>5. The orchard that is not growing satisfactorily can be improved wonderfully by the sowing of cover crops, and subsequently turning them under as described on another page. No orchard should be grown in sod.</p> <p>12. The flower garden should be given a final clean-up for the season. The walks should be properly edged, all weed growth and the old stalks of plants removed and burned. This will destroy many insect larvae.</p> <p>19. Carnations that were planted out may now be put in the greenhouse. The glass should be shaded slightly for several days, or until the roots have again become active. Overhead spraying is helpful.</p>	<p>6. Evergreens that have been confined in growth, hedges and various other plants that are clipped frequently should be given a final clipping at this time. Do this before the foliage turns on the deciduous plants.</p> <p>13. Do not neglect to get cuttings of the bedding plants before they are destroyed by frost. This applies to chrysanthemums, coleus, etc. Each variety should be kept separate, as mixed colors are disappointing.</p> <p>20. Chrysanthemums and other similar plants that are in bud should be fed freely with liquid manures of different kinds. This operation, however, must be discontinued as soon as the buds show color and signs of opening.</p> <p>27. Just as soon as the foliage turns yellow on deciduous plants it is safe to start transplanting; in fact, the earlier in the fall this is attended to the better, as the roots will take hold before cold weather.</p>



Sweet peas for winter bloom in the greenhouse should be planted now



Gathering rutabagas that have attained the proper size and best quality



Boards held with stakes may be used in blanching the early celery crop

OTHER day a young college professor passed our farm, an' seein' me a-fixin' the line fence along the road he stops to visit for a spell. Right nice young feller he was, an' I kinder took to him; he was on a walkin' trip, he says, up toward the Canada border. 'W'al, we stood there talkin' 'bout crops an' the like o' that, an' pretty soon he says, a-lookin' up the slope o' the hill pasture, 'That's a fine oak ye have on the hilltop yonder—big an' rugged an' strong. I've often thought trees must have souls, they're so like people.' I been studiyin' over that idee ever since, an' by jing, he's right; an' they're like different kinds o' people, too. I've seen plenty o' gals that's reg'lar aspen trees—flippity an' gay an' shimmery, but without no stren'th worth speakin' of when a real storm come along. Spruces, too, remind me o' sad, weepy people, always a-droopin' down toward the ground when they gets old. Red maples, on t'other hand, are solid an' neat an' dependable, with wholesome lookin' leaves an' cheery color in the fall. They're mighty different from the silver maples, which're forever reachin' out long, scraggly arms that don't never seem to do nothin' much worth while. If ye'll notice, too, pretty near all trees are like people in another way: when they're young they're mostly all legs, skinny an' awkward. Then that ain't thataway don't affect the likeness none—they's chunky, well formed children to match 'em.

Old Doc Lemmon.



## HOME FURNISHING

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The floor covering is the foundation of the color scheme.

Its design, by holding the eye, largely determines the shape of the room.

In the Special Seamless Rug illustrated, the ground color sounded the keynote of the color scheme, and the border united all the other tones used.

The design had the effect of shortening and widening a long, narrow room.

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141 Halsey St.

## Nearing the End of the Vegetable Season

(Continued from page 54)

leguminous crops like clover. Suitable mixtures can be obtained that will give a well balanced combination to meet various soil conditions. For instance, rye and crimson clover are a good combination for sowing now in light soils. In heavy soils a combination of winter vetch and clover will be found satisfactory. The point is to sow now, and get crops that are hardy to carry over the winter.

There are few soils that are not worth the effort of serious cultivation. This means that there are few soils so unproductive that they cannot be quickly restored. One of the biggest factors in destroying the productiveness of soils is the lack of cultivation. The soil bakes very deep, losing its moisture. The countless numbers of live organisms that are constantly building up the soil if they are properly protected are destroyed where soils are allowed to sun bake. This is equally true of soils that have become waterlogged, as these little organisms in order to do their work properly must have a soil that is well aerated, with a fair percentage of moisture as well. This condition is further preserved by cultivation. All these conditions are factors in building up the soil, and must be taken into consideration.

To be productive, the soil must be well loosened to a considerable depth. The old theory of not plowing or digging deep enough to bring up the subsoil has long been abolished. This subsoil is naturally improved by contact with the air and elements. Where the soil is extremely sandy or poor in quality, it would not be advisable to bring a great quantity to the surface at any one time. The purpose of working the ground is to form a blanket of loose earth, which is retentive of air and moisture, these being the two big factors in the growing of plants.

Soils that are wet can easily be reclaimed through ditching. By the use of tile drains, which carry off the excess water and are easily installed, you can arrange a drainage system which will last for a lifetime.

Now is the time to give attention to new areas that are intended for cultivation next spring. Gardens or fields that are uncultivated should be plowed or dug at this time. It would also be a good idea to give this land which has been lying idle for some time a good coating of lime to neutralize the soil acids, and to plow it several times between now and next spring.

### Collecting Dividends

The biggest satisfaction in the garden and the greatest factor toward successful gardening is the dividends that are declared in the way of crops. In many cases a good garden is destroyed by

the incorrect gathering of vegetables. They are allowed to become too large before gathering. There is no particular advantage in allowing potatoes to remain in the ground after the tops have dried up thoroughly, as any continued wet weather might start the tubers into second growth. It is, therefore, well to dig your potatoes and store them if the plants are well ripened. The potatoes after being brought to the surface should be allowed to remain there for several hours before placing in boxes. This sunbath hardens the skins, which makes them keep better during the winter. Never dig potatoes during wet weather, as they will not keep well.

The ripening of the top growth on all tuberous rooted vegetables such as parsnips, salsify, chicory, etc., is an indication that the plant has completed its growth, and the tubers may be dug any time after that period. Immediately after the potatoes are dug, the vacant spaces should be sown with some cover crop to keep the ground clean and to add fertility to the soil.

All crops that mature quickly and which cannot be stored for the winter should be preserved by canning. This is true of corn, lima beans, string beans, spinach and tomatoes. Care should be exercised that none of these vegetables is allowed to go to waste. They should be gathered regularly, as any attempt at wholesale harvesting in the small home garden is certain to result in failure. Therefore, the canning process cannot be done on any large scale, but must be regulated according to the returns from the garden. The point of gathering vegetables daily from the garden cannot be over-emphasized.

It will not be long before the garden of this summer will be but a memory. We can, by a little effort, make our garden considerably longer lived than it would be if we allowed the first killing frost to destroy the plants. In some cases we have a frost in late September, and in the latitude of New York we usually have a destructive one the first or second week in October. Lettuce, egg-plant, peppers and other crops that are still in the ground can be made to live, in some cases, as long as the middle of November. Barrels, old boxes, heavy tar paper or building paper of any description, baskets or any material of this kind may be pressed into service for the saving of our garden. It is well to have the materials assembled at a convenient point in the garden. Wires or heavy string may be placed over beans and other soft crops to prevent their being broken with the covering material as applied. Prolonging the life of the garden requires little work and will more than repay you for the effort.

## Using Sculpture in the Home

(Continued from page 43)

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(Continued on page 60)





## The Charm of an Unconventional Room

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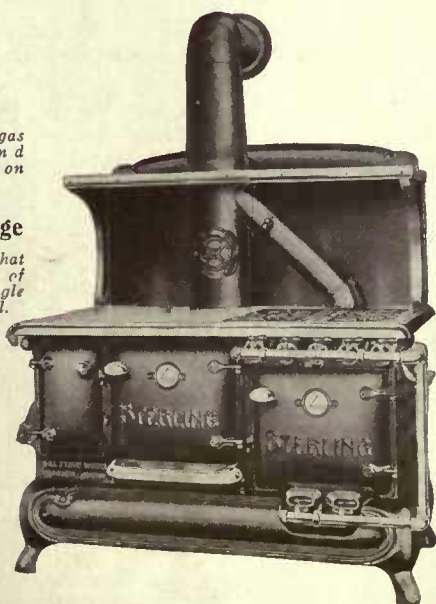
Very large top surface, gas and coal, all on one level. Nine utensils can be used at one time. Polished top requires no blacking.

Two large ovens. Either one big enough for the largest turkey that grows, side by side on one level.

If you haven't gas connection send for our book on the

### SterlingRange

The range that bakes a barrel of flour with a single hod of coal.



## Using Sculpture in the Home

(Continued from page 58)

ture, in which a few, with the new art angle, claim to see something fundamental and beautiful, down past the spiritual grace of the Gothic period and the corporeal beauty of the Renaissance, to the originality and Americanism of our native sculptors, or the complementary lines of Eli Nadelman, or even, if it pleases us to get into the pose of the extremest of the extreme and we want to feel superior to the world in smartness, we can bolt a piece of steel to a piece of wood, mount it and call it "The Cosmos."

### Using Sculpture

Among the ways in which sculpture is used as decorations may be mentioned the following:

First, as ornaments for mantels or chests placed against the wall.

Second, independently, on pedestals in hallways or in corners of rooms, in which case busts or groups are appropriate.

Third, on tables, offering a wide variety for selection, from miniature busts to small groups and individual figures.

Fourth, as plaques on walls, which may be in either high or low relief. Italian majolica plaques figure in this group, and are often arranged with velvet backgrounds.

Fifth, as panels around the lower parts of walls. Some of our American sculptors have done notable work of this sort.

Sixth, fountains and kindred subjects for sun rooms. Here again American sculptors have provided a wide and original selection.

Now there is connoisseurship—and connoisseurship. Statuary is plentiful and it can be bought in many places, from the antique shop to the book store and the department store—because statuary is "published" in much the same manner as prints. For instance, there is the rare original, from the hand of the sculptor; then the original replicas, turned out by the bronze foundry under the direction of the sculptor and each one bearing his signature and ranging in number from two to, perhaps, twenty; and after that, when the copyright has expired, some firm will make countless castings of the object, putting them on the market at little more than the price of the bronze and the labor involved. Some famous pieces have been reproduced in metal thousands and thousands of times.

### Being a Connoisseur

Here is where connoisseurship comes in. Endless repetition of sculpture takes its charm away, deprives it of all thrill. The true collector can get more pleasure out of one original by a mediocre artist than he can out of the best reproduction of the finest piece of sculpture in the world: A copy of a painting, however well done, can never cause the pleasure that comes from an original, and the same thing is true of statuary.

To take a concrete example. Before the war a so-called Barye bronze could be bought for \$50 or \$75. In substance it was the same as the original—at least it had the silhouette. However, to the eye of the real amateur something was missing—the individual touch which Barye put in the original numbered replicas, which could not be had for less than \$800 or \$900. By the occult method of selection, the feeling that a Barye original gives a room may make it a precious spot to the owner, whereas a mere "reproduction" would fail in its mission and leave a disquieting sense of mediocrity.

In other words, we can really come

to love an original piece of sculpture, and make it a part of ourselves; whereas it is very difficult to have the same feeling regarding a mere representation of a work of art which a hundred or a thousand others may have at the same time.

### The Mistake of Profusion

A mistake which the beginner sometimes makes is in the direction of profusion. A home should not be a museum of sculpture—unless the owner is a simon-pure collector and derives his chief pleasure in the possession of precious objects without regard to their use as decorations. If he is the latter, then he can fill his home from cellar to garret and it will be a Heaven for him—each object will be a divinity which he will enjoy for its own intrinsic beauty without a thought as to whether it is properly staged or not.

But for the purpose of home making, profusion is confusing. In decoration sculpture can be dangerous, and the temptation to use it wrongly can be very strong. There is need for intelligent and artistic selection, and it is better to have none at all than to have pieces that throw out of key a whole scheme. Only a few years ago it was the style in this country to bring together a veritable hodge-podge of objects. But we have learned better and the tendency now is toward simplicity and contrast.

### Silhouettes and Shadows

As regards a piece of sculpture itself, there are a few fundamental things which, if we will bear them in mind, will greatly help us in making a selection, and afterwards in arranging them properly. A sculptor in "talking shop" will speak of the "silhouette" and the "shapes of the shadows," and he will tell you that besides the outline of the object as it stands up against something of contrasting color, "an area of hill casts an area of shadow" and that this is the only way in which he is able to impart form and color.

This must be borne in mind in selecting sculpture and in placing it in a room. Know where you want to put it. You must be certain there is contrast so as to display its silhouette, and that the light must fall in such a way so as to cause the "areas of hill" to cast their "areas of shadow" and thus express the artist's message.

The color of the sculpture must be managed also. Bronze has its patina. This patina is supposed to come with age, but as a matter of fact it is obtained in new sculpture by means of certain kinds and combinations of acids placed on the metal and then burned by means of flame and bellows. This patina is of various colors, some yellow, some of glaring green. There is danger of discord, as the sculpture is placed in juxtaposition to other objects and its background. Sometimes a piece of velvet or other textile in the background can be deftly used to bring out the best that is in statuary. Sculpture has to be staged, but it must be naturally done.

America has passed through its stilted period of Victorian art, and has gained knowledge from the controversies and animosities of the moderns, all the while steadily growing in appreciation of real beauty and true art value. More and more in the future, with the accretion of good taste, will American homes grow to express what is best in American life, and sculpture, rightly used, will be one of the most satisfying means of such expression.







**F**OOD always seems to taste better when fried in a "Wear-Ever" Aluminum Fry Pan because "Wear-Ever" is so bright and clean.

Turn flame to usual height at first. When pan is thoroughly heated, reduce flame one-third to one-half. Save-fuel!

## "Wear-Ever"

**Aluminum Cooking Utensils**

are seen in homes where the same pride is taken in the quality and appearance of the kitchen equipment as in the other furnishings of the home.

**Replace utensils that wear out  
with utensils that "Wear-Ever"**

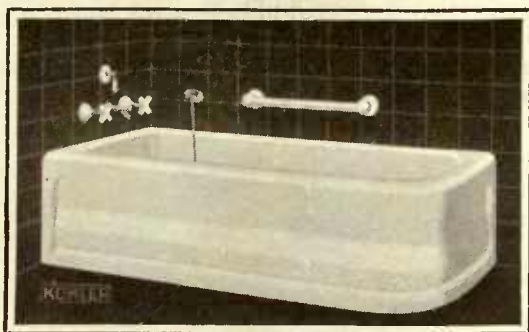
*Look for the "Wear-Ever" trade mark on the bottom of each utensil*

**The Aluminum Cooking Utensil Co., Dept. 36, New Kensington, Pa.**

*In Canada "Wear-Ever" utensils are made by Northern Aluminam Company, Limited, Toronto, Canada*







Kohler "Viceroy" Tub Corner Pattern

# KOHLER

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With rightful pride the hostess invites her guests to "take a look at the Kohler-equipped bathroom" on their tour of the new house. For she knows that the bathroom is the cornerstone of home sanitation.

So it is, that in thousands of homes—both modest and pretentious—you will find the easily cleansed Kohler bathtubs and lavatories; and in the kitchen the Kohler enameled sink surrounds the preparation of food with an atmosphere of cleanliness and sanitation.

Every Kohler product is the result of forty-six years' strict adherence to a high ideal. And every Kohler product bears inconspicuously glazed into the enamel, the word "Kohler." It is the symbol of quality, refinement and durability.

Thus the Kohler line makes an especial appeal to architects and plumbers having at heart their clients' best interests.

Let us send you, with our compliments, an illustrated book containing the interesting Kohler story of better plumbing ware.

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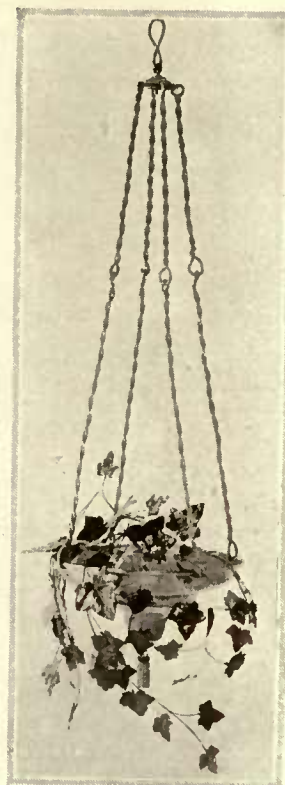
AND TWELVE AMERICAN BRANCHES



MANUFACTURERS OF ENAMELED PLUMBING WARE

## BASKETS of TÔLE and WICKER

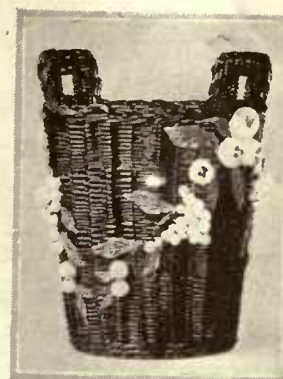
Which may be purchased through the HOUSE & GARDEN Shopping Service, 19 West 44th Street, New York City



A hanging basket made of tin and painted any desired color will hold growing ivy; or it may be filled with tin ivy, which is most effective. Complete with ivy, \$35



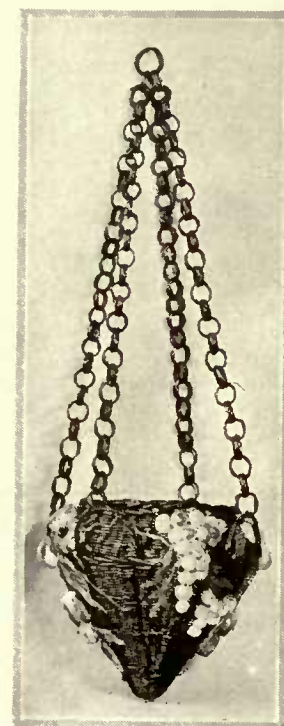
The wall pocket of painted tin (above) is large enough to hold a good arrangement of well painted tôle flowers. Classical design of delicately painted figures, \$40 complete



And, of course, there is the wall pocket of painted tin below, in any color desired. 8" across the top and semi-circular in shape. Without flowers, it costs \$20



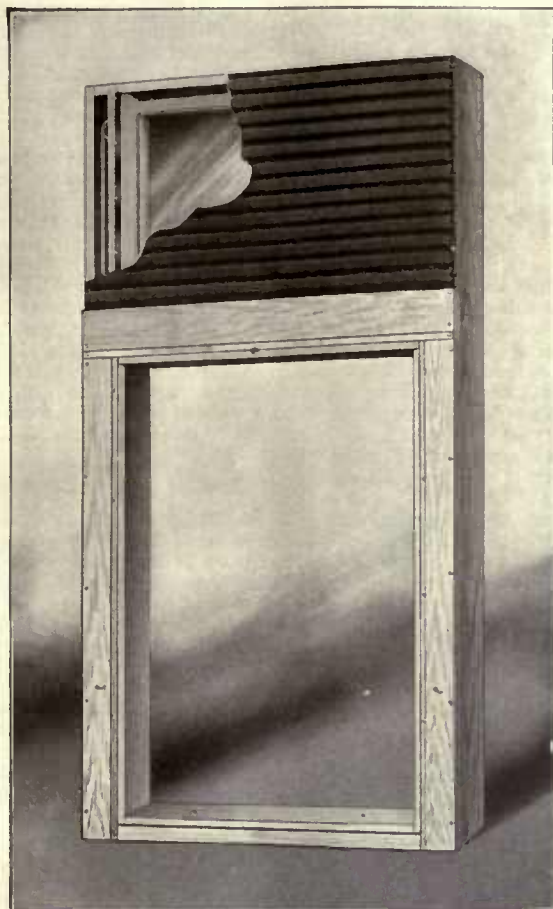
An interesting wicker waste paper basket in various colors with Italian compo fruit decoration, such as black basket with mauve and orange fruit. 18" high, \$15



The basket at the right hangs from four wicker chains. 9" high, any desired color. \$15



# Announcing The LUNKEN UNIT- WINDOW



The Lunken Unit-Window comes completely assembled, its frame forming the shipping case. The window sash and fly-screens are securely held in the box. The sash-cord is in place over the sash pulleys. The sash weights are held against damage. The weather-stripping and sill are all protected.

stripping bars out the cold blast and keeps in the house the warm air needed for health and comfort.

Top, bottom or center ventilation may be secured by locking the windows with safety catch in the appropriate position.

Cleaning the windows is made easier than ever before. No more reaching and straining; no more sitting on the window sill; no more exposure to health, nerves and limbs.

Just think of it, Mr. and Mrs. Home-Builder—100 per cent ventilation in Summer, no air leakage in Winter; no more taking down, storing and putting up of fly-screens; no deterioration; no repairing; no more discomfort and danger in cleaning. An incomparably better window for your home.

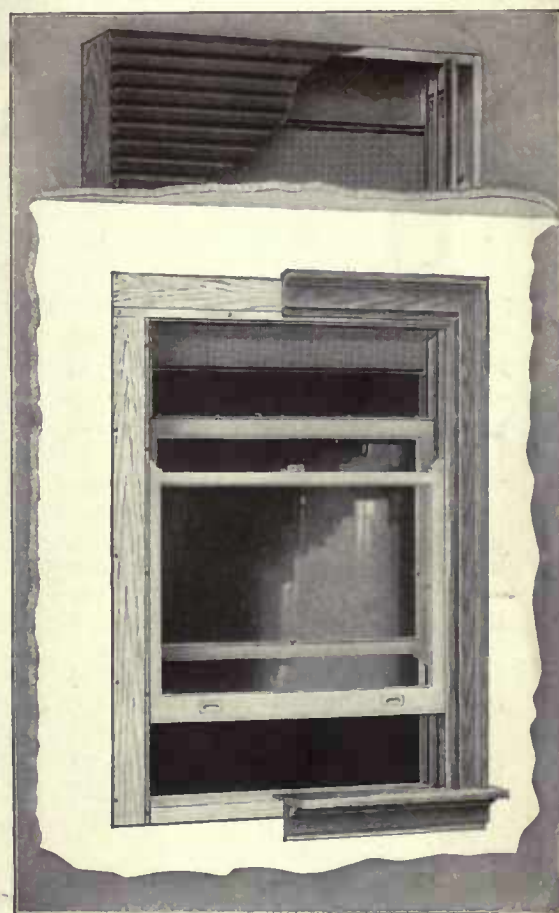
*There's a great deal more about Lunken Unit-Windows you ought to know. Ask your architect, or if you want to post yourself, our catalog will be sent, gladly, for the asking.*

The Lunken Unit-Window is "something new," but so completely developed that every requisite in window construction that you have so often and so long desired is there to meet your most ambitious expectations.

With it you may use the entire window area for ventilation in Summer, at the same time screening the window from top to bottom.

When it comes time to put away the fly-screens for the Winter, you simply push them up out of the way, securing them snug and warm and dry until they are needed again, when they are ready, instantly.

In zero weather, scientific weather-



All that the builder has to do is to set the Lunken Unit-Window in the window openings of the new building, apply the plaster, trim and finish, and the windows are ready for use.

VAN RENSSELAER LANSINGH, President

## THE LUNKEN WINDOW COMPANY

Executive Offices and Works:

4016 Cherry Street

CINCINNATI, OHIO



## The Ventilation of the House

(Continued from page 33)

cate joints of the "ventilation system." Also, even when working to the best possible advantage, the vent system would not succeed in drawing air from rooms at any too remote a distance from the stack, requiring long horizontal pipe runs in which the friction would be sure to counteract the suction, and so prevent the air being properly moved out.

### How Air Moves

Besides, foul air can not be moved out of the house unless adequate provision is made for allowing cold fresh air to come in to take its place—a fact we often forget! Generally, our fireplaces and windows provide unintended—but equally efficacious—opportunity for the replacement to take place. The ordinary double-hung window can generally be depended upon to provide from three to six square inches of opening in the joints around the sash, which is a great modern aid to ventilation,—that is, unless the occupant of the house has been so careless as to spend more good money in counteracting this dispensation of Providence by putting on metal weather strips to save heat and fuel—when he may pass easily and painlessly "West" on any day or night when the gas cock falls out of the old fixture by the head of the bed!

The English "casement"—opening out, if you please—is a great aid to ventilation, especially on a hot night, because, if properly installed, it is always possible to throw out one or another sash so as to intercept, catch and lure into the room any wandering or vagrant breeze that may be at large,—a beneficent office that can hardly be expected from any ordinary "double-hung" window, with its already stingy opening partially still further obscured by curtains, shades, draperies and screens. Only the young, agile and slender mosquito may then pass through!

Most old ventilation systems were also laid out on what has since been demonstrated to be false premises. They formerly invariably planned to take the air from the top of the room (to which the heated air within the enclosed space would naturally rise) without recognizing that the foul air most to be avoided was actually at the bottom instead of the top of the room! Therefore, the most effective larger systems have depended on providing ducts of sufficient size, opening near the floor of the room, to permit the air at the floor to sink by its own weight, or gravity, to a central point in the lower portion of the house, where it can be properly heated and so moved on and out of the building, thus strengthening and continuing the movement of air which is most normal and natural under the ex-

isting circumstances.

Yet even the most perfect systems of this type are so variable and unstable that they are affected, or altogether disarranged, by unimportant and generally unnoted incidents. The opening of a window or door admitting a current of fresh cold air, a change of wind, a sudden drop or rise in temperature; and, unless immediately corrected, the result of such an interruption of normal processes is generally to reverse the air current and redistribute the foul air that has been so collected either all over the house, or to concentrate and deliver it in one particular room or section of the dwelling!

In even the modern schoolhouse, where ventilation systems are supposed to have reached their highest perfection, and where they are continually checked and controlled by delicate thermostats and a trained engineer is kept in constant attendance, the results have been so often unsatisfactory and disappointing that there is at the present time serious discussion proposing discontinuing the use of these elaborate systems altogether because of the poor and uncertain returns provided for the money required by their installation and operation.

### Heating and Ventilation

Therefore is there all the more reason for avoiding such artificial and mechanical systems in house building; instead, it is safer to depend upon a properly arranged and balanced heating system, of whatever type is best adapted to the design and arrangement of the individual plan. To provide ample window surface—incidentally, the absolute advantages of the English casement window for results in this direction are not to be despised!—and, with a properly arranged plan, with properly disposed doors, windows, fireplaces, there is little likelihood of a normal American family suffering from any lack of proper and adequate ventilation in their home!

Windows were intended to admit air, as well as sun—no artificial or mechanical means can be as certain or effective in the home. The heating system—with fireplaces, and hot air or steam—will also accomplish results. It remains merely to give the sun a chance—by having plenty of windows (not only on one, but on three sides of all the rooms!) and keeping the interior decoration light and cheerful,—and, on occasions, over the gas stove, under the kitchen hood, or in the cellar or attic, to locate an electric fan near the inlet into the vent flue, of ample size, direct flow and proper arrangement, to solve the whole problem of home ventilation, as we know it today!

## A Super-Dog With a Primitive Streak

(Continued from page 51)

and trained to guard sheep and run down criminals—both occupations calling for strength and aggressiveness. To be satisfactory in either his "professional" rôle or that of general purpose companion such an animal must be under control at all times, otherwise his instincts may get himself and others into trouble.

The most satisfactory police dog, then, is the one which has been thoroughly trained in at least the rudiments of police work. Such training enables him to distinguish between friend and foe, develops his intelligence, makes him amenable to control, and gives him a purpose in life. It does not follow that after the training period actual criminal work is necessary for the dog to remain at his best; the mere

experience gained under his trainer will give him balance and discrimination, like a man who has been through business life and learned hard lessons.

There are several ways in which such a trained dog can be secured. You may buy a mature one which has already had his schooling; you may get a puppy, bring him up in the ordinary way until he is seven or eight months old, and then put him into the hands of a competent professional trainer; or, finally, you may train him yourself—if you are an experienced dog handler and have the time to devote to him.

A properly bred, educated and kept police dog is one of the best guardians and companions a dog lover could desire. He is a sort of super-dog, a power-

(Continued on page 66)



## Silent SI-WEL-CLO

**T**O build a modern home and then furnish it with unmodern equipment is a false economy.

A truly modern bathroom is a perpetual delight. Silent Si-wel-clo Closets are rapidly displacing the obsolete loud-flushing closets in present-day buildings—not alone because of the quiet operating feature but because of mechanical and sanitary excellence. The Si-wel-clo is but one item of the complete line of

### The Trenton Potteries Company "Tepeco" All-Clay Plumbing

"Tepeco" plumbing is beautiful, practical and permanent. How permanent can be realized only after experience with other kinds.

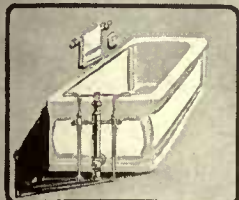
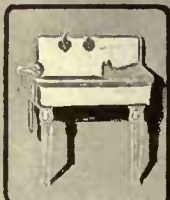
"Tepeco" plumbing is china or porcelain, solid and substantial. Dirt does not readily cling to its glistening white surface, nor will that surface be worn away by scouring. With time, inferior materials will lose their sanitary value, dirt will adhere, the appearance become uninviting—the piece lose its usefulness.

Insist that all your plumbing fixtures be of "Tepeco" ware. A wise investment—a beautiful one.

If you intend to build or renovate your bathroom be sure to write for our instructive book, "Bathrooms of Character."

### The Trenton Potteries Company Trenton, New Jersey, U.S.A.

World's Largest Makers of All-Clay Plumbing Fixtures





# Fruited Wheat and Fruited Oats

—the Scientific Health Cereals!

To enjoy one's House and Garden, good health is most essential.

To enjoy good health it is only necessary to obey Nature's simple dietary laws.

Fruited Wheat and Fruited Oats are helping thousands of housewives solve the

"what-shall-I-serve-for-breakfast" problem.

Their very composition—the whole grains scientifically combined with FIGS, DATES and RAISINS—is assurance that they are *real foods*. At good grocers everywhere.

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QUINCY, ILLINOIS







## Your Housewarming

lasts the winter through where you "request the presence" of MONARCH Metal Weather Strip in your home.

No matter how costly your woodwork may be, there is a natural weathering process that "seasoning" cannot control. Windows and doors that fit perfectly when new will shrink and swell during different seasons, leaving cracks between the sash and frame that aggregate in each case an opening equal to more than sixteen square inches.

This hole, four inches square, in every window is a handicap on the heating plant that cannot be overcome by excess radiation, but only by excess consumption of coal.

Monarch Metal Weather Strips completely seal these cracks between sash and frame. They keep out cold and dampness, keep your home warm and cosy within, and standardize the temperature of the entire house at a 20 to 40% reduction in coal consumption.

There is a specially-designed Monarch type of strip for every kind of outside opening. Self-adjusting to shrinking and swelling of sashes and frames. Monarch's first cost is its final cost.

Look up Monarch Weather Strips in your telephone directory and let our licensee tell you more about them. Or if Monarch is not listed in the book write us direct for additional information.

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"Weather strips are 100% fuel conservation."

U. S. Fuel Administration,

P. B. Noyes, Director of Conservation.

August 23, 1918.

# MONARCH

## METAL WEATHER STRIPS

## A Super-Dog With a Primitive Streak

(Continued from page 64)

ful, alert fellow with more than a trace of the primitive in appearance and character. One can easily picture him as the hero of a dog story—the kind where Duke rescues Little Martha from the burning house or Small Willie from the hole in the ice, or runs away into the forest and becomes the all-wise

leader of a pack of one hundred and nineteen wolves, one of them a small albino female with a chronic limp in her left hind leg, who can do just anything she likes with him. Only the man or woman who names a police dog Duke commits a crime against self-respect and insults the breed.

## Chats About Dogs

**A**LTHOUGH a good bit of attention has been paid of late to what is termed the Belgian Police Dog, this offspring of the war is hardly the typical canine product of Belgium.

What attracts the notice of the American visitor in Belgian city or countryside is not the Griffon and certainly not the police dog, but the hard-working *Chien de Trait* or draught dog.

Cuvier, the great anatomist, once said that the dog exhibits the most complete and useful conquest that man has made. One recognizes this when one sees these draught dogs at their toil in summer and winter. A team of two of the finer specimens pulling their load of milk in shining brass cans is a worthwhile sight, and no doubt the dogs are often well cared for. It is the lesser specimens, the old and sad dogs, that one pities. Sometimes they are hitched beneath horse or ox-drawn carts. Why, heaven only knows. Their pulling weight is negligible in such a place and since they are tied they cannot guard their masters' property.

Of late, owing undoubtedly to the efforts of the American and English visitors and residents, there has been more attention paid to these dogs. When the writer lived in Belgium he endeavored to obtain the good offices of some Deputies to see that laws were framed which made it a punishable offense to neglect these *chiens de trait*. Little came of it at the time. The politicians explained that it would probably antagonize the farmer and peasant voters. The draught dog to the small proprietor in Belgium is what the single mule or horse is to the small Southern farmer here. Robbed of his mule what can he do? To insist that every draught dog in Belgium should conform to the standards laid down by the authorities would be to remove half the dogs that bring vegetables and milk from Flemish farms to the towns.

This same agitation has borne indirect fruit. There is now a National Society for the Amelioration of the Belgian Draught Dog and the prospects of the respectable working dog in Belgium are better than they ever were.

The draught dog is a very handsome animal when he is up to standard. He is a strongly built, cobby beast whose ancestry points to mastiff and Great Dane blood. He should stand from 27" to 31" at the shoulder and his minimum weight should be a hundred and twelve pounds in dogs and a hundred pounds in females. As he is a pulling animal his shoulders and chest have to be broad and his loins broad, short and well muscled.

The coat should be short for preference and either wiry or smooth. Fawn or brindle with black mask is the favorite color. The good specimen is always docked and carries a tail of 3" only. The ears are never cut and should be of medium size. The eyes are large, dark and intelligent. The legs naturally are very important. They are well boned, straight and strong with powerful, muscular thighs. The draught dog has a large head with well developed skull, jaws of equal length and a fairly short muzzle.

The Flemish are beginning to appreciate that the English-speaking visitors to their land stop and admire the well

kept dog and frown at the small, weary beast who conforms to none of the above descriptions.

When the heavy harness is taken from the *chien de trait* he becomes a watch dog. The carefully tilled little farms of his master, open for the most part to the road, would often suffer were it not for his vigilance.

Like many other workers, Sunday is the draught dog's day of rest. He comes to the door of his barn and looks up and down the paved street and ponders on how best to spend his holiday. He certainly deserves it. To see three or four children driving one heavy cart pulled by a fifty-pound dog is not a pleasing sight to you and me. Thank heaven we haven't it here. In England, Queen Victoria abolished it in the fifties.

### The Pekingese

It is doubtful whether any breed of the small dogs has held pride of place more firmly than the Pekingese. The pug—that dwarfed and debased offshoot of mastiff stock—has gone. Other toy spaniels have had their day, but the Peke remains. Of course, it is easy to see why. He is a good little fellow, gentle, docile. To breeders he is a good investment because his puppies are healthy and true to type. This may be because they are wrapt in the mists of antiquity so far as origin is concerned and do not throw back to other breeds. Legends have grown up around them. They were distinct types when, in A. D. 624, a pair was sent from Constantinople to a Chinese Emperor.

Her Imperial Majesty Tsi-Hsi found it not beneath her dignity to write about their good points and their needs. These are some of the pearly sayings of an Empress about the Pekingese:

"Let its eyes be large and luminous. Let its ears be set like the sails of a war-junk. Let its nose be like to that of the Monkey God of the Hindus. Let its forelegs be bent so that it shall not wander far or leave the Imperial precincts. Let its body be shaped like that of the hunting lion spying for its prey. And for its standard of pomp (you remember the Belgian *chien de trait* is allowed only 3" of 'pomp'), let it rival the whisk of the Tibetan's Yak."

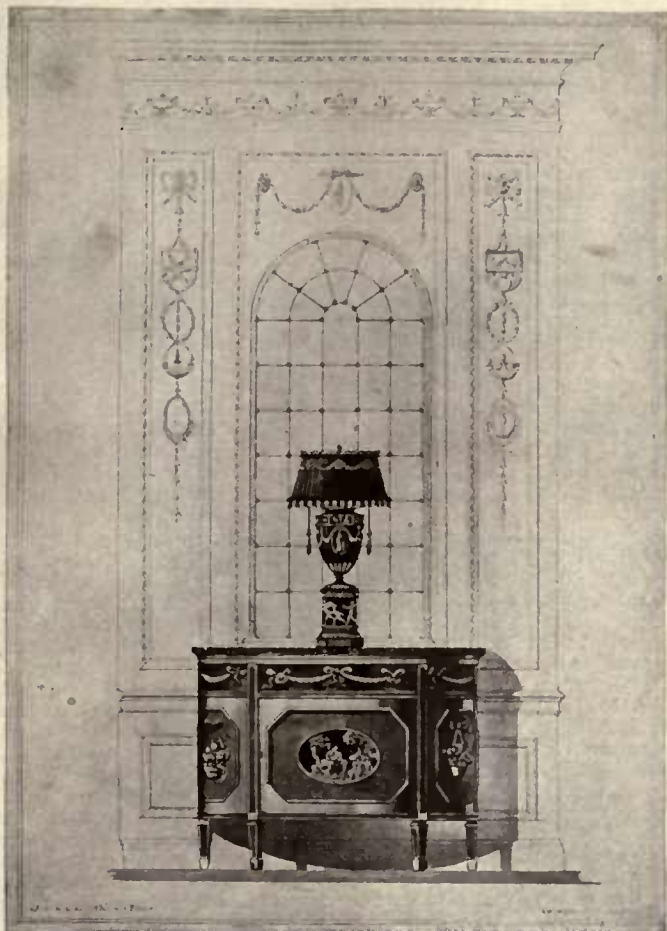
"Let it be dainty in its food," she commands, "so that it shall be known for an Imperial Dog by its fastidiousness. Sharks' fins and curlews' livers and the breast of quails; on these may it be fed. And for its drink, give it the tea that is brewed from the spring buds of the shrub that groweth in the province of the Hankow, or the milk of Antelopes that pasture in the Imperial Parks. . . . And for the day of sickness, let it be anointed with the clarified fat of the leg of a Sacred Leopard, and give it to drink a Throstle's egg-shell-full of the juice of the Custard Apple in which have been dissolved three pinches of Rhinoceros Horn, and apply to it piebald leeches."

"So shall it remain; but if it die . . . Remember thou, too, art Mortal."

And the breed has survived even that! But the Dowager-Empress impressed sterner qualities on it. One is cheered to read that she also wrote: "Let it bite the Foreign Devils instantly!"

WYNDHAM MARTYN.





Original Design for Adam Treatment

## Wise to buy Furniture and Decorations Now

The unprecedented scarcity of furniture as well as other merchandise, and the uncertain future supply, make it a part of Paine Service to recommend that it is wise to buy furniture and decorations now.

Going through Boston, to and from vacations, stop over and visit Paine's—the world's largest store in the manufacture and sale of Furniture and Interior Decorations.

## Paine Furniture Company, Boston

Arlington Street near St. James Ave.



# PALL MALL

## Famous Cigarettes

On your Library Table

Plain Ends



F. W. Egner, Newark, N. J. Dennison &amp; Herons, Architects

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All the elegance of a sumptuous home is enhanced when the Kernerator is permitted to banish the unsightly and unsanitary garbage can. The Kernerator burns all refuse—kitchen waste, faded flowers, paper boxes. Cans and bottles are disposed of. It requires no fuel other than the dry waste which in burning dries the wet waste. Garbage when dry is readily combustible.

The Kernerator is built in the base of the chimney when the house is erected. All that shows in the kitchen is the neat hopper door in the chimney. Thousands of Kernerators are in use. Successful operation guaranteed.

Sanitary — Economical — Convenient — Odorless.

Ask your architect or write us for book of proof.

THE KERNER INCINERATOR CO.  
103 Clinton St., Milwaukee, Wis.

**KERNERATOR**  
Built-in-the-Chimney





## Rose Diseases and Their Control



Villosa Lilac.

## New Lilacs on their own roots

Of late years there has been a multitude of new varieties of Lilacs grown, and some of them have very great beauty; but, unfortunately, almost all the stock offered, both in this country and Europe, has been budded on privet and is practically worthless, for Lilacs grown on this are certain to die in a few years. Nurserymen bud Lilacs on privet because they can produce a large stock quickly and inexpensively; but one Lilac on its own roots is worth a score of budded plants.

Fifteen years ago we bought all the available stock of choice named Lilacs on their own roots in Europe and since then we have been both growing and buying until we have a very large and fine stock. On account of their starting into growth so early in the spring, Lilacs should be ordered early. They are best planted in the fall.

Price, except where noted, \$1.25 each, \$12 per doz.

- Alphonse Lavalle. Double, beautiful, clear lilac. Extra large and fine.
- Charles Joly. Double; blackish-red; distinct and extra fine.
- Charles X. Large, shining leaves and great trusses of reddish purple flowers.
- Duc de Massa. Double; purplish-violet, large carmine buds.
- Dr. Lindley. Large compact panicles of purplish-lilac flowers, dark red in bud.
- Frau Antoine Buchner. Double, very large heads of flowers, soft pink, late.
- Geant des Batailles. Bright reddish-lilac, in large trusses. Very brilliant and effective. 75 cents.
- Japonica. We have some extra-large specimen plants of this July-flowering Lilac. Immense spikes of pure white flowers. \$1.00.
- Lemoinei. Double, white.
- La Tour d'Avergne. Double; purplish-violet flowers borne in large trusses.
- Madam Kreuter. Beautiful bright rose.
- Thunberg. Double, compact flowers, deep mauve.
- Vestall. Enormous panicles, large flowers, perfectly shaped, pure white.
- Frau Bertha Damman. One of the very best whites, immense panicles.
- Lamartine. Large panicles of mauve-rose flowers; very early.
- Lean Simon. Double, compact panicles, bluish-crimson.
- Lemoinei flore pleno. Double; carmine violet. \$1.00.
- Marie Legraye. Large panicles of white flowers. The best white Lilac.
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THE rose gardener should understand that roses are subject to a number of fungous growths causing serious diseases and that he must ward these off carefully if he would keep his plants in the healthful condition necessary for satisfactory growth and the production of blossoms. These fungous parasites rarely kill the plants outright, but by their presence the vigor of plants is greatly reduced, the foliage may be rendered unsightly, branches more or less distorted or disfigured, and the quality of the blossoms lowered. In considering the fungous diseases of these plants the fact must be recognized that in common with similar diseases of other plants treatments are preventive rather than curative. While thorough and repeated sprayings with a suitable fungicide will in most cases so check the development of the parasite that the disease for the growing season will be in a great measure controlled, the full benefit of fungicidal applications can be secured only by their early use in the spring, guarding in this way against the recurrence of a disease of the previous season.

Fungicides to be recommended for rose diseases are Bordeaux mixture, lime-sulphur, potassium sulphid, and ammoniacal solution of copper carbonate. The lime-sulphur has proved very valuable, especially in controlling mildew, as it does not injure the foliage of even delicate tea roses.

### Common Diseases

**Powdery mildew:** Powdery mildew is extremely common, few gardens being entirely free from this most destructive of all rose diseases. Wild as well as cultivated roses suffer from it, crimson ramblers being especially susceptible. The fungus frequently appears very early in the season on young buds, leaves and young shoots, causing the appearance of a delicate white mildew that becomes mealy after the development of the summer spores. If the attack is severe, the normal development of the succulent young shoots is arrested, the leaves become curled and deformed, falling prematurely, and complete defoliation sometimes results. Later in the season the winter spores develop. These spores are capable of persisting through the winter and setting up a new infection in the spring.

**Rose rusts:** Rose rust appears as conspicuous, orange-colored swellings on the green parts of rose bushes in the spring or early summer. Later these take a deeper shade and become powdery. Small, circular spots may occur on the leaves.

**Anthraxnose:** Anthracnose attacks principally the leaves, but also, to some extent, the branches, causing the appearance of blotches, which later discharge a pinkish mass of spores. The affected leaves are dwarfed and fall.

**Leaf-spot:** There are several leaf-spot diseases of roses. In most cases the spots have a more or less brownish center with a purplish border.

**Leaf-blotch:** Leaf-blotch, which is also known as black-spot, ranks next to powdery mildew in frequency of occurrence. Bush roses are more susceptible to this trouble than climbing roses and the attacks are most severe in wet seasons. The first symptoms of the presence of the parasite are irregularly shaped, blackish spots without definite borders on the upper surface of mature or nearly full grown leaves. These spots may grow together.

Practically all these diseases require the same treatment, which consists, in general, of careful spraying for control during the growing season and the cutting out of diseased portions of the plant in the fall, followed by more spraying of the shortened plant. The diseased wood removed, together with

the old leaves and debris under bushes, should be burned. In case of attacks by rusts and leaf spots, the diseased wood or leaves should be removed and burned even during the growing season.

For powdery mildew, the control sprayings should be with lime-sulphur or potassium sulphid. After cutting back in the fall, a similar spray should be made use of. The control spraying for rusts should be ammoniacal copper carbonate. The fall spraying should be with a strong Bordeaux mixture. For leaf-spot and leaf-blight, the control sprays may be either Bordeaux mixture or ammoniacal copper carbonate. For the fall spraying use the former.

Another disease to which roses are subject is canker. A wholly satisfactory method of control has not been worked out for this disease. The early symptoms are the appearance of small reddish patches on the green parts, generally of one-year-old growth. The disease is caused by a fungus classed as a wound parasite, that is, the spores gain entrance to the bush through certain mechanical injuries. These may be slight ones made upon the young branches by the thorns of the bush itself when one branch has been blown against another, or by insect punctures. Such infected areas may increase until the entire stem is surrounded and may extend for several inches along the branch. The only advice to be given is to cut away rigorously all diseased branches, and it may be necessary to cut back entire bushes if badly infected. Cover the exposed surfaces made by this cutting with paint or tar. This diseased material must be burned and the dormant bushes sprayed with strong Bordeaux mixture in both the autumn and early spring. At the first appearance of the disease, cut away and destroy all the branches showing infection. Then spray about every ten days, first with Bordeaux mixture and later with ammoniacal copper carbonate, as spraying has a disfiguring effect upon the foliage, an appearance to be avoided when blossoming time is near. It is possible that by such careful attention the bushes may outgrow the disease.

### Insect Enemies and How to Combat Them

In the path to easy success with roses lie numerous insect pests which, unless prevented, will devour leaves or suck juices, thus seriously impairing the vitality of the plants. The only way in which the rose gardener may prevent these attacks is by careful and insistent spraying with insecticides.

Insects which most commonly affect roses are of two general types: those which eat the foliage, as rose slugs and the rose chafer, and those which suck the sap, as aphids, scale insects, and thrips. The presence of leaf-eating insects is usually first detected through the discovery of partially eaten leaves or of skeletonized leaves; that is, leaves from which a portion of the lower or upper surface has been eaten, leaving the other surface as a transparent membrane, or leaves the fleshy part of which has been eaten clear through, often leaving merely the midrib and veins. The discovery of the enemy frequently follows. Protection from this sort of attack is afforded by hand picking or by covering both surfaces of the foliage thoroughly with some poisonous substance, as arsenate of lead. Wherever a garden hose is available, a strong stream of water directed against rose slugs on the foliage will knock them off and, in many cases, save the bush from further injury by them. The rose chafer is a rather difficult insect to control, and arsenical poisons applied at double the usual strength often fail to kill them before the damage is done. Frequent hand picking of the beetles and dropping

(Continued on page 70)



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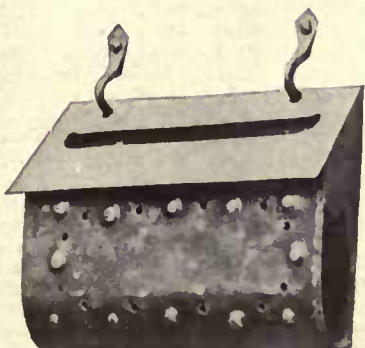
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The Wing Seed Co., Box 1627, Mechanicsburg, Ohio

The House of Quality and Moderate Prices

## Rose Diseases and Their Control

(Continued from page 68)

ping them into a vessel containing water covered with a film of kerosene, or screening the plants with mosquito netting, especially the latter, often affords the only means of preventing their destructive work.

### Insecticides

Arsenate of lead, which may be obtained as a powder or a paste, has been found to be one of the most effective substances for use as a spray against leaf-eating insects. It is a deadly poison and should be handled with great care. About one-eighth of a pound of the paste or one-sixteenth of a pound of the powder to ten quarts of water makes a solution of the proper strength.

Sucking insects obtain their food by sucking the sap. Aphids are usually on the youngest growth at the tips of the branches, both on the stems and on the under side of the leaves. When badly infested the leaves curl and protect the insects on their under surface. Thrips injure the flowers, while scale insects usually inhabit the woody portion of the bush and are capable of killing it. Insects of this class have to be killed by the insecticide coming in contact with them. Materials used for this purpose are 40 per cent nicotine sulphate, pyrethrum, fish-oil soap, kerosene emulsion, and lime-sulphur. The material should be applied in a fine spray, with considerable force, so as to find its way under the foliage and strike the culprit. Death comes from the in-

secticide closing the breathing pores and suffocating the insect or penetrating to its vital parts, or both. Great thoroughness is needed in applying these insecticides. The aphids may often be knocked off by a strong stream of water from a hose where available, and this treatment, frequently given, is often all that is necessary to keep them in check. An abundance of ants on the plants is always suggestive of the presence of aphids.

Forty per cent nicotine sulphate, a liquid procurable in most seed stores under various proprietary names, diluted with about 1,000 parts of water in which a little fish-oil soap or good laundry soap has been previously dissolved, is now recognized as the most efficient aphid remedy. For small quantities, add one teaspoonful of the nicotine to each one or two gallons of water in which about one-half an ounce of soap has been dissolved. One thorough application is usually 100 per cent effective, though a second spraying may sometimes be necessary. The necessity of covering every individual insect should be constantly borne in mind.

Other remedies useful in combating the sap-sucking insects are pyrethrum, or Persian insect powder, used at the rate of one ounce to two quarts of water; fish-oil soap dissolved at a rate of one-quarter pound to eight quarts of water; kerosene emulsion; and lime-sulphur and other commercially prepared insecticides.

## Prairie Decoration

HAVE you a hopeless looking cottage, farm house or just a tumbled down shack of any kind? Is it standing empty, simply because you haven't the moral courage to attack the problem of making it livable? Are you hesitating because you think you haven't nearly enough pennies to meet the expense of re-furnishing and re-decorating it? If this is the case, hesitate no longer. These are all minor details. There is one solution and only one thing necessary to success—the desire to make ugly surroundings attractive and the will that triumphs over a little hard work.

It was a house in the midst of the Idaho sage brush that we decided to make not only livable but lovely, and this on a small outlay of money. It was a two-story house well built of shingles, brown and beautifully weather-stained, with a green shingled roof. It had stood empty twenty years, left to the mercy of stray natives and a few parties trekking across the plains. Most of the furniture had been stolen and what was left was broken and worn past recognition. Desolation seemed complete. It was our job to work a miracle, and to get as much fun out of it as possible.

We began with the porch and decided to make an outdoor living room of it. It ran the length of the house, was screened and there were bamboo shades to temper the glare of the sun. Hop vines grew part of the way, making one corner dark and cool.

We repainted the floors and woodwork dark green and bought three tan grass rugs. The furniture was of the plainest and consisted of three brown couch hammocks, piled with yellow cushions, two large tables, three small ones, some chairs and a victrola. This was all painted a vivid yellow. Boston ferns hung from the ceiling at intervals and grew in big yellow pots on the railing. On one table was an old blue jar kept filled with yellow daisies and on another a bronze bowl full of some small purple flower that grew wild on

the sage brush. For lighting, we had two hanging, oval Chinese lanterns, of delicately painted parchment. Inside of these were candles, as there was neither gas nor electricity.

Very little had been expended on this and the effect of the yellow furniture with the brown and green of plants and woodwork was charming.

The lower floor of the house consisted of a small hall, large living room, dining room, pantry and kitchen. The living room was panelled half way up in green wood and the walls were of unfinished plaster a deep cream shade. There was a lovely rough stone fireplace and a bay window. Some dilapidated furniture we painted dark green and upholstered it in an inexpensive cretonne that had a cream background and a pattern of bright yellow apples and green leaves. This was also used for hangings with cream net window curtains. We painted a round table green and cut cretonne to fit the top and tacked it on. The lamps were lovely brown, vase-shaped baskets into which fitted plain kerosene lamps. The shades were of gold colored silk with an inch and a half silk fringe. On the floor, which we had painted and varnished, was a tan and green grass rug. Green and yellow Chinese bowls were kept filled with yellow daisies and white clover.

The dining room was panelled half way in dark oak with rough plaster walls. The same cretonne as in the living room was used here for hangings. We bought plain kitchen chairs, a round table and painted them a deep yellow. We cut out some of the apples from the cretonne and glued them on the chair backs as a design, and then varnished over it, with surprisingly good results. The china came from the Chinese section of the nearest city. It was charmingly colored, green and white.

We furnished three bedrooms in the simplest possible way. One had white wall paper. Here the furniture—a bed,

(Continued on page 72)



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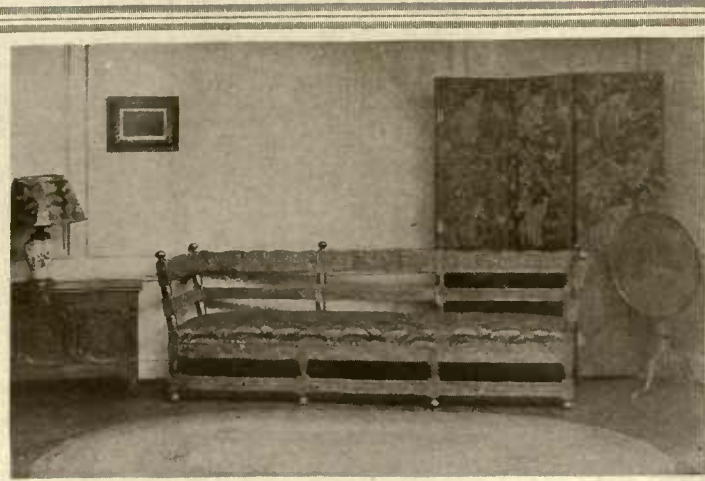
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If you order all the above we will send you free 12 bulbs of **Lillies Superburn—Free**

## Prairie Decoration

(Continued from page 70)

chest of drawers, mirror, two chairs and a writing table was painted white. The cretonne was blue and white with bunches of pink roses in it. This covered the bed, and made curtains for the wardrobe and windows. We painted the floor white and got a blue rag rug. At the windows in all the bedrooms were dotted-swiss muslin ruffled curtains.

Another room was done in plain blue linen. The dressing table was made out of an old kitchen table and covered with dotted-swiss muslin over blue. The hangings and bed covering were of blue linen and two chairs were covered in yellow and blue cretonne. The rugs

were gray and the lamps plain yellow jars with deeper yellow shades. The other room had pale green walls and all the furniture, including the iron bed, was painted a pale gray. We found some cretonne in which the coloring was pale green and mulberry. This we used for hangings and covered the bed and one chair in plain green linen. A dull purplish jar made a lovely lamp with a cream colored parchment shade.

All this work took us three weeks. We spent five months certainly not amidst luxury, but surrounded by things that didn't jar and made life a little easier to live.

MARGARET McELROY.

## French Wall Furniture of the 16th and 17th Centuries

(Continued from page 17)

size to the wardrobe of a much later date. They were set on a base, usually with feet, and had full length doors. There might or might not be one tier of drawers in the base. In some cases the base was higher and contained several tiers of drawers, thus making a piece of furniture resembling the British and American wardrobe or press of the late 17th and early 18th Centuries.

(7) Bedsteads were imposing structures with high posts and testers. In some cases the posts were slender and supported a carved tester whose fretted frieze took the place of a valance. Towards the end of the century the posts became heavier. Headboards, commonly extending about half way to the tester, were elaborately carved and there was sometimes a carved or molded balustrade at the foot. Hangings, of course, were deemed indispensable. There were also bedsteads whose woodwork was entirely concealed by the hangings and by fabric strained over the wood. The cupboard bedsteads built in recesses, and having carved sliding doors like cupboards, are interesting archæologically but were not at all sanitary and could now be used only as cupboards or as bookcases.

The materials of which furniture was chiefly made were oak, walnut and chestnut, although at times other woods also were used, especially towards the end of the century when the Portuguese and Spaniards were fetching ebony, mahogany and other rare woods from the East Indies and America.

During all this period gorgeous textiles were freely used and towards the end of the century they assumed greater and greater decorative prominence, but the only article of wall furniture affected by them was the bedstead.

In structure the 16th Century wall furniture was altogether straightforward, obvious and robust, although in the last named respect there was little approach to clumsiness or undue ponderosity. The emphasis of contour was thoroughly rectilinear. In the majority of pieces, especially the *pieces à deux corps* as cabinets, presses and other objects with distinctly defined upper and lower parts were called, projecting moldings and other lines of division gave a pronounced horizontal aspect and breadth was sought rather than height.

Carving was the chief decorative process employed but, besides this universal resource, painting, gilding and inlay played a part by no means contemptible in the embellishment of cabinetwork. Painting and gilding were frequently used only partially and for the purpose of giving emphasis or life in connection with certain portions of carving or molding. The inlay might be of wood, stone, bone, shell or composition.

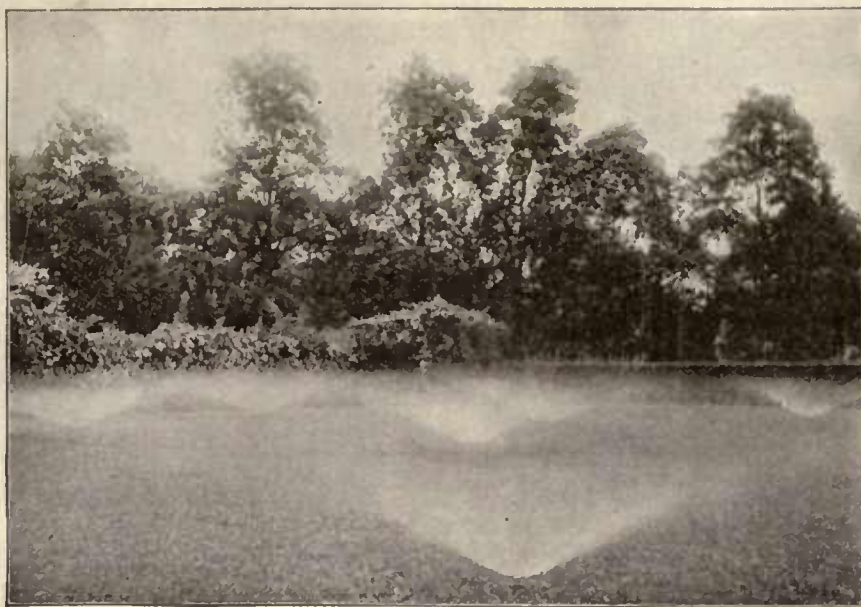
During this whole period the characteristic Renaissance decorative motifs were employed in all the various processes. After the first quarter of the century the lingering traces of Gothic feeling disappeared and thereafter the

(Continued on page 74)



The closed cupboard furnished carvers ample scope for the exercise of their art, as can be seen in the three different panels here





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In 1918 at the National Peony Show, at Cleveland, Ohio, two *Brand Sorts*—Chestine Gowdy and Phoebe Carey took 1st and 2nd prizes as the two best varieties introduced since 1910.

At the great Northwestern Peony and Iris Society Show, this year, held at St. Paul, in the largest show ever staged in the North West, in the color classes in competition with the world's best Foreign and American sorts, out of a possible four firsts offered *Brand Varieties* took two firsts.

MARTHA BULLOCH—1st Medium pink

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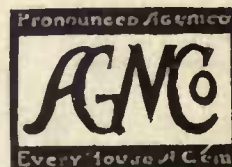
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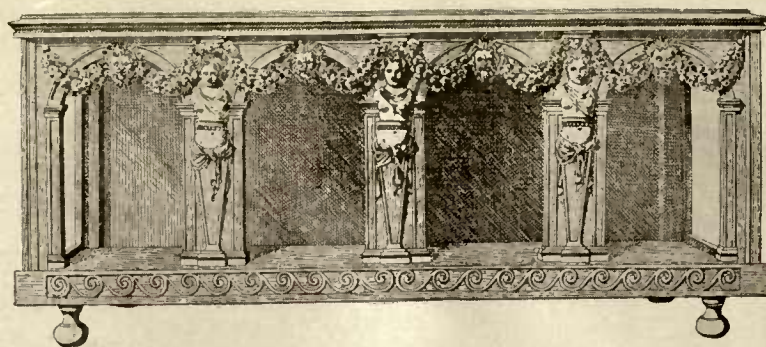
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*The transition of the shelf with carved legs into the table is marked by this 17th Century crèche*

## French Wall Furniture of the 16th and 17th Centuries

(Continued from page 72)

decoration savored sometimes of Italian, sometimes of Flemish, influence, but the general result was unmistakable in its provenance. The usual type of motifs employed and their manner of application will be seen from the illustrations. It should be noted, too, that while much of the ornamentation was exuberant and elaborate, there were also many admirable pieces in which the decoration was extremely reticent and simple. An excellent example of such restraint is seen in the cabinet from the South Kensington Museum, a piece well worthy of direct reproduction or of being taken as a model for adaptations. Another instance of restraint is seen in the Breton chest. The mounts during this century were not conspicuous and were, for the most part, rather simply fashioned in iron or brass.

#### The Development of Designs

With the dawn of the 17th Century we come to a more self-conscious and ambitious spirit in furniture design. Much of the cabinetwork was regarded as proper material for distinctly architectural composition, was especially designed by architects, and faithfully reflected all the contemporary architectural idiosyncrasies. The larger pieces of cabinetwork were in more senses than one the monumental objects of a room. In the matter of elaboration,

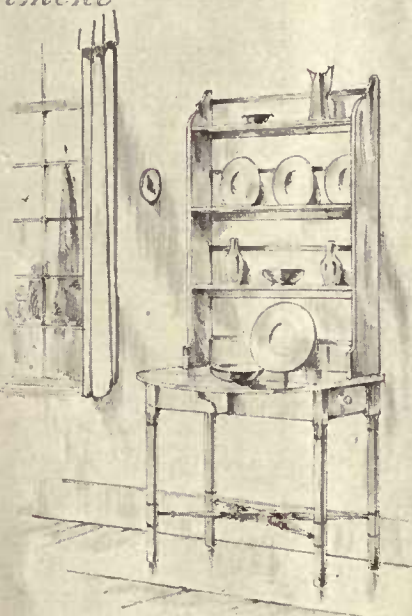
too, there was a marked impetus in many directions and the growing tendency toward sumptuousness reached its climax when Colbert, in 1664, established the *Manufacture Royale des Meubles de la Couronne*, quartered artisans, ébénists and designers in the Louvre and gave them constant occupation. The high water mark of lavish expenditure and lavish production continued till the end of the century. At the same time, we must remember that a vast quantity of far less gorgeous furniture was made, informed with the same spirit of elegant design and of no less decorative merit, but not pretentious in materials or execution.

Chests, hutches, and crèches of the high-backed type, with shelves or steps, passed out of fashion, and commodes, secretaires, and bureaux appeared in increasing number. Otherwise the catalogue of articles in common use remained much the same as in the previous century. The commode was a chest of two, three or more drawers, elevated from the floor on legs and standing about three to three and a half feet high. Less frequently there were doors instead of drawers. The secrétaire or secretary was at first a cabinet with numerous small drawers, set on a table or stand. There might or might not be a falling front or doors. Later in the century

(Continued on page 76)

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*Types of carved panels found on 16th and 17th Centuries wall furniture*



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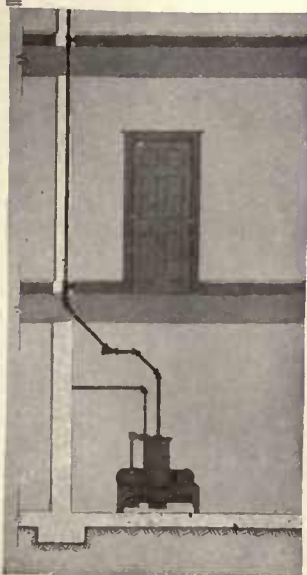
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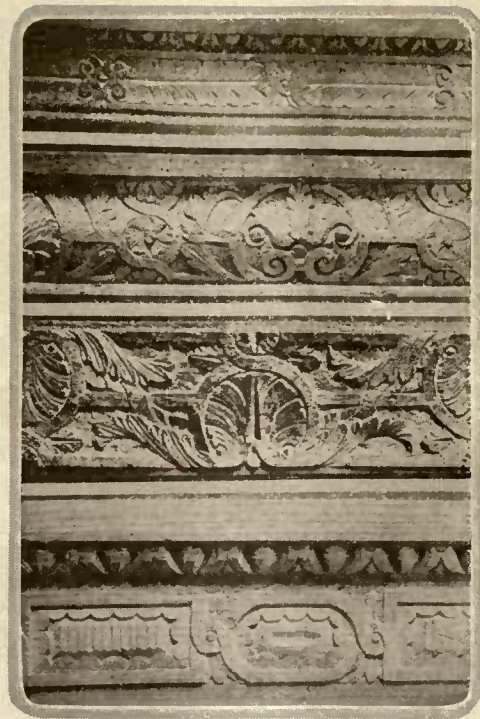
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### THE O'BRIEN VARNISH CO.

509 Washington Avenue South Bend, Indiana  
Varnish Makers for Half a Century



Types of characteristic motifs found on aprons and panels of 16th and 17th Century furniture. From the Louvre

## French Wall Furniture of the 16th and 17th Centuries

(Continued from page 74)

it often had a closed cupboard base while the upper portion had a falling front on which to write, very much like the same piece of furniture that came into use in England in the reign of William and Mary. The bureau or writing table will be more fully treated under Tables, but was frequently made to stand against the wall. As a piece of wall furniture it had very often a cabinet of small drawers at the back and had considerable depth of body for drawers at each side of the knee-hole for the sitter, the drawers extending in some cases almost as far as the floor.

### Baroque Influence

During the first half of the 17th Century the Baroque influence was at its height in France and furniture contours fully displayed all the Baroque characteristics. While the chief structural lines remain straight, there were abundant curves where structure was not involved. There were arched and shaped crestings, shaped panel heads, a multiplicity of pediments, cartouches with bold cabochon fields, rotund swelling moldings, shaped stretchers for cabinet stands—cabinets on stands came into high favor at this time—spiral-turned legs for the same, spool-turned legs, straight quadrangular tapered legs, colonette legs with or without arcaded aprons, scroll legs, and all the other peculiarities incident to Baroque decoration.

While the Louis Quatorze style was Baroque, it was Baroque very much tempered and restrained by a strong infusion of Classicism, and this tempering appeared in furniture contours as well as in architecture and fixed deco-

rations. The minutiae of contour for both the Louis Treize and Louis Quatorze periods appear in the illustrations and may best be compared and studied there.

### Later Inlays

In addition to the materials commonly used in the 16th Century, we now find an extended employment of inlay woods as well as tortoise shell, ivory, and metals for mounts and inlay purposes. Lacquer also came into fashion. To the decorative processes previously employed we must add marqueterie and Boule work, which latter was an inlay of tortoise shell, brass and tin, the metal surfaces being sometimes further enhanced by engraving. The characteristic decorative motifs pertaining to these later developments are shown in the illustrations. The scallop shell, sun rays, mascarons and reticulated diapering were especially in evidence during the reign of Louis XIV. In the latter half of the century mounts assumed an importance hitherto unknown. In addition to pulls, lockplates and scutcheons, abundant metal ornaments of cast bronze and brass, chiselled and engraved, were used to embellish the bodies of much of the more pretentious cabinetwork.

The imaginative and inventive pre-eminence of the French led them to devise numerous variations upon all the forms herein set forth, so that furniture designing reached an unsurpassed stage of flexibility. Consequently, there was no shade of a mobiliary want that was not fully satisfied. One of the valuable lessons to be learned from the study of this period, quite apart from everything else, is facility of adaptation.



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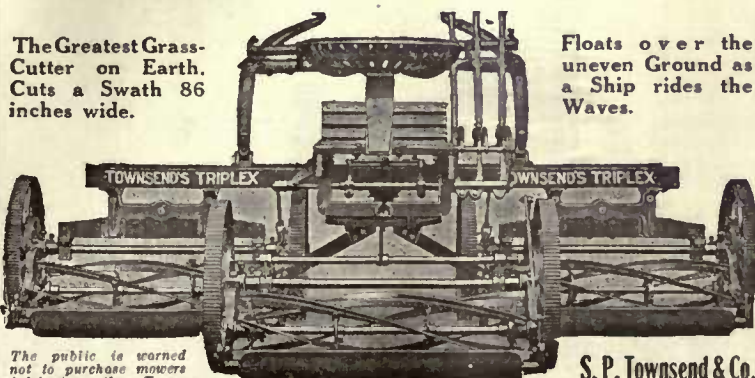
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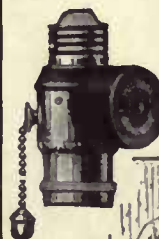


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Two tazze of rock crystal, enamel and silver gilt

## The Limpid Loveliness of Rock Crystal

(Continued from page 23)

He had been Miss Abastemia's lover, and had been lost at sea on his homecoming voyage from China. "I am sending you a globe of rock crystal with this letter by the *Mary Janet*," he wrote, "I got it in Canton. They tell all sorts of stories about it and say that if you look into it for long you will see the one you love. So look into it, dear Abbie, until I come back." Mrs. Wynnicombe declared that the souls of Abbie and John were in that crystal ball. She took it home for safe keeping, and then they buried it in the grave with Miss Abastemia, and not one of the rigid congregation seemed to think it at all out of the "reg'lar." That was long, long ago.

### Dr. Dee's Followers

I do not believe Miss Nuggett ever knew of Dr. Dee and his "magic mirrors" now reposing in the British Museum after all the centuries since he lived as Queen Elizabeth's Intelligencer, or of any other of the old astrologers who made crystal famed as accessory to their enchanting business. Were I to write of all the lore attached to crystal gazing the pages of a great volume would not hold it all. But that some hint of these things invests all crystal art objects with a greater interest is not to be denied, and with myself I like to call to mind the many stories that have enriched the subject of crystal which one will find in works on gems, jewelry and the lapidary's art.

The Babylonians knew the secret of cutting and of engraving crystal, and

so did the Greeks, the Egyptians, the Etruscans and the Romans. Centuries and centuries ago the Chinese were adepts in the art of cutting crystal, and rock crystal was ever a favorite material with them for the display of the lapidary's skill. It has been so too with the Japanese. It figures as one of the *Shippo* or Seven Jewels of the legendary Japanese *Takaramono*, or "Precious Things." The gems of omnipotence which one finds so frequently with Chinese and with Japanese carvings of dragons is often represented by a ball of limpid, clear crystal. This *Tama*, or sacred gem symbolizes the spirit of the gods and the force controlling the ebb and flow of the tide. The crystal ball is one of the three objects which are placed on the shrines in Shinto temples, the mirror and the sword being the other two. Naturally as great crystals in their native state are rarely met with, crystal balls of unusual diameter are greatly treasured and great value is placed upon them.

Crystal reliquaries, chalices and like ecclesiastical objects were produced in crystal by the craftsmen of the Middle Ages, while the artist-lapidaries of the Renaissance that followed produced crystal objects that have never been surpassed for beauty of design and skill in cutting.

### Theophilus' Directions

It is interesting to turn again to Theophilus, there to read what he had to say about crystal craft. "Take the

(Continued on page 80)



Crystal, gold and enamel cup of French workmanship

## Wagner Flowers



—make it possible for you to enjoy daily the utmost beauties afforded by Nature. Carefully developed roses, bulbs, shrubbery, hardy perennials, and ornamental trees. And there is an assurance of having perfect grounds when you utilize the services of our Landscape Gardening Department.

Write for our free fall catalog. It gives a table showing how to plant for a succession of bloom during the whole season. Ask for Catalog 127.

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This valve has no packing to wear out; cannot leak; opens or closes fully with seven-eighths of a turn; is conveniently placed at the top of the radiator.

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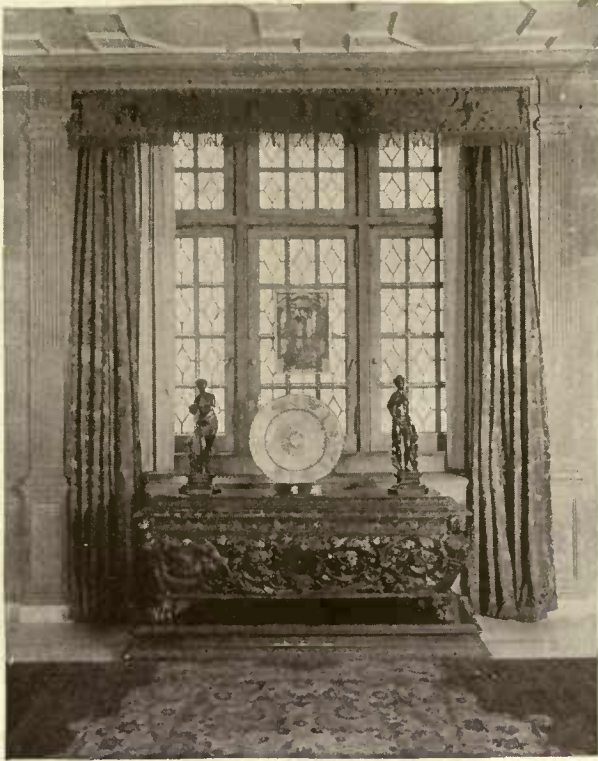
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## The Limpid Loveliness of Rock Crystal

(Continued from page 78)

composition called tenax," he wrote, "and applying it to the fire until it liquifies, you will fasten the crystal to a long wood, which must be similar to it in thickness. When this has become cold, you will rub it with both hands upon a hard sandstone, water being added, until it takes the form which you wish to give it, then upon another stone of the same kind which must be finer and smoother, until it be made quite smooth. And taking a flat leaden tablet, place moistened tile upon it, which you will rub with saliva upon a hard hone, and you will polish this crystal upon it until it takes lustre. But at last, place the rubbing of tile, made moist with saliva, upon a goat's skin, neither blackened nor oiled, but stretched upon wood and fixed below with nails, and rub carefully upon it until it becomes quite bright. But should you wish to sculp crystal, taking a goat of the age of two or three years and binding his feet, cut an opening between his breast and stomach, in the position of the heart, and lay in the crystal, so that it may lie in its blood until it grow warm. Taking it out directly, cut what you please in it, as long as the heat lasts, and when it had begun to grow cold and to harden, replace it again in the blood of the goat, and being made warm anew, take it out and cut it, and do this until you complete the sculpture; at the last, being made warm and taken out you will rub it with a linen cloth so that with the same blood you can procure a lustre for it."

Then Theophilus goes on to instruct us how to "sculp" knobs from crystal "which can be placed upon the staves of bishops." Let us hope the bishops were not aware of the sacrifice to their ornament!

The Renaissance workers both in Italy and in the north devised more humane accessories for their lapidarian excursions. Marvellous indeed were the gem-like *tasse* and other objects they cut from rock crystal of purest water and "sculpted." Many of their masterpieces introduced the process of undercutting the engraving of the design at a more deep and acute angle to the surface than would be practical with, say, the cutting of a seal, as undercutting a seal would not enable it to leave the wax.

The designs viewed *through* the crystal in finely undercut work are wonderful indeed. Renton and other engravers of our own time have proved their skill at this sort of cutting but I do not think they have produced works comparable with those of the early masters.

### American Collections

American private collections and museum collections are rich in fine examples of cut and engraved rock crystal, and frequently of late the great public sales in New York have offered opportunities to collectors to obtain crystal objects of unusual importance.

In the course of a few years even the moderate purse may make possible the assembling of a small collection of great interest, even though it may not contain a single "supreme" crystal. Such a small collection will find a wide field for acquisition in the crystal objects of China and of Japan, and perhaps a collection devoted to the crystals of these two countries or to one of them will prove an absorbing and entertaining hobby. But with myself, I should never have felt that my own few crystal bits afforded complete joy without the little crystal ball I added to them in memory of poor old Miss Abestemia Nuggett!

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A HOUSE situated on beautiful grounds, amid ornamental trees and shrubs, is a real home—a home that increases in attractiveness and value year after year.

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**GLEN BROTHERS, Inc.**

GLENWOOD NURSERY Established 1866

1867 Main St. Rochester, N. Y.



## The Electrocution of Laundry Day

(Continued from page 49)

which you must use to win over Stanley. When you broach the subject the very first thing he will say is, 'I can't afford it!' Then you must say, 'I've been going over this problem and find that it has been costing us so much per week for our laundry and if we had some of the mechanical devices we not only would have better laundry work, done under better conditions, but we could save half the money and do the work four times as rapidly.'

"But he may not believe it," suggested Mrs. Webb.

"Then take him to the dealers and they will demonstrate everything to him; they will almost give him a moving picture of himself buying his laundry equipment on the spot! Seeing things is what makes us buy."

"But Shirley, Stanley says if we have a laundry and just loves to say it, 'You can lead a servant to the electric washer, but you can't make her wash!'"

"Delicious!" laughed Mrs. Slater, "but you might just as well say you can lead a cook to the soup pot and you can't make her stir."

"Before I describe some of the equipment I shall tell you what I have in my laundry, then what you might start on. First my walls, ceiling and floors are tiled. I have blue tile on the floor, but white is more usual and there are other floorings just as good. Here is the list of machinery:

Washer, 1/3 h. p.; solid copper lined with planished tin to prevent corrosion, with motor on a swinging base; white enamel ironing machine, two rolls; clothes dryer with four heating units; clothes boiler solid copper lined with

planished tin with screen for holding clothes off the bottom of boiler; combination sleeve and skirt board; two metal tables; overhead clothes dryer, copper clothes extractor; four stationary tubs; electric irons for valeting and fine work.

"Don't get frightened, Gwen, just continue to think of this as an investment and not as an expenditure. Don't you think the fact that twenty-five million dollars' worth of washers have been sold by the manufacturers this last year proves anything?"

"Now tell me about the different machines, Shirley."

"I'll start off with the electric ironing machine as it is one of the things women are afraid of. Here beginneth," she said, reading from her notes:

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A practical tool used 52 times a year and its saving power.

1. The electric ironer differs from the mangle and the steam laundry press in that the mangle only folds, is not heated, so doesn't give the gloss and finish.
2. Hand ironing takes at least a half day. Machine work one hour for about eight pieces, including everything from an average family of five from table linen to handkerchiefs. By hand this would take five hours. This costs from \$50 to \$100 a year (with rapidly increasing costs for this work) or \$500 to \$1,000 for ten years' use.
3. The fuel consumed from the aver-

(Continued on page 82)



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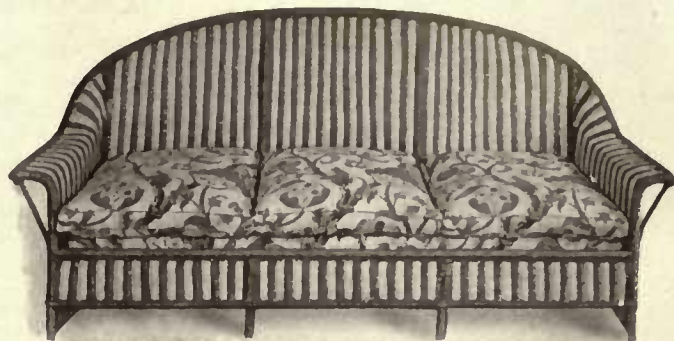
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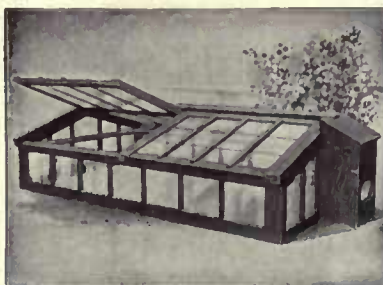
Suspensions of the other reasons will be awakened by our catalogue. Instant confirmation of them if you could visit our grounds and see the plants growing—the stock we send to you. Ask those who have been here.

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THE QUALITY OF OUR STOCK"

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The Greenhouse for growers who have hesitated because of difficulty of construction and high cost. Materials the best—wood work of everlasting Cypress, superior workmanship, simplicity and beauty of design—in short the experience of years in greenhouse construction—these are the elements that go to make Callahan Greenhouses of practical and economical value. Factory production makes possible the best building at the lowest price. Hence they have every approved feature, and are as durable as they are artistic. Quality construction in every particular.



Catalogs Upon Request

Besides accurately listing the Duo-Glazed Line of Sash, Frames, and Greenhouses, our catalogs contain some interesting facts about hotbeds and hothouse culture—facts that may open your eyes to the remarkable possibilities for the garden lover and professional grower. Write for Greenhouse or Sash catalog, telling what you are interested in.

**CALLAHAN DUO-GLAZED SASH CO., 1424 Fourth St., Dayton, Ohio**

### Easy-to-Erect DUO-GLAZED SECTIONAL GREENHOUSES

Callahan Duo-Glazed Sectional Greenhouses—complete in every detail—requiring no knowledge of greenhouse construction for erection. In the Sectional houses the individual members are machined and hand worked, the members built into sections, painted and shipped to you. They go together perfectly without any cutting and but little labor on your part. Any handy man can erect one of these houses.

Duo-Glazed Sectional Greenhouses, in a wide choice of models and sizes, are beautiful in appearance, strong and durable, easy to erect, low in cost and because of the perfect insulation afforded by the Duo-Glazed Sash and by the wall construction are economical to heat and maintain.



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Garage Doors swung on hinges are weathertight. There is nothing to adjust or get out of order and the doors always open and close easily.

Stanley Garage Door Holders prevent doors from slamming against your car. Strong enough to hold a door the weight of any garage door. This Holder is practical, convenient and a valuable asset to any garage.

Detailed information Catalog H91 on request.

## STANLEY GARAGE HARDWARE

With the addition of Garage Hardware for Rolling Doors, Stanley products for use on a garage are practically complete.

There are very few car owners who have not already been acquainted with Stanley products for Swinging Doors and with the addition of Rolling Door Hardware, The Stanley Works reach out one step further to be of assistance to its customers.

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Chicago  
73 E. Lake Street



New York  
100 Lafayette St.

## Rolling Doors

Where a City Ordinance forbids the use of outside swung doors a garage equipped with Stanley Garage Hardware for Rolling Doors will give real service plus ease of operation. Can be equipped by three different sets, No. 2500, 2505 and 2510.

**"It rolls on rollers"**

Detailed information Catalog H92 on request.



A vacuum washer and wringer can be adapted to a pair of set tubs. Courtesy of Wallace B. Hart

## The Electrocution of Laundry Day

(Continued from page 80)

age ironing with coal or electricity costs about 30c or \$15.60 per year. 4. With a good machine the ironing costs about one and one half cents for gas and the same for electricity, making a total of three cents, which is a saving of 27c a week or \$14.04 yearly. In ten years \$140 is saved.

### Conclusion:

The saving in health of operator whether wife or servant and the saving of the life of linens, etc., is beyond computation.

5. The best type of ironer has (1) the stationary ironing shoe under which the felt padded cylinder revolves. This insures evenly distributed heat and avoids the chance of scorching clothes. (2) Feed board instead of lever. This gives more rapid control and is more responsive to the touch.

"Hold up for a minute and answer this concrete question. How long would it take to iron a table cloth by the machine?"

"About three or four minutes in comparison to twenty-five or thirty by the expert laundress using an electric iron. A saving in current and time."

"Well, what about handsome linens with heavy initials?"

"The pad on the roller is plenty soft enough to imbed not only the initials but carry buttons and not break them!"

"What things can't you iron with it?"

"Only fancy waists and skirts. Laces can be beautifully done and, of course, all the table and bed linens, trousers, etc., etc., etc."

"How big are these machines?"

"They come in four different sizes, but the ordinary home can use the 46-inch cylinder or at least as wide as your widest linen to the best advantage. That enables fewer folds and more ironing lay-out on roll, enabling one to put a few napkins on the roll at the same time instead of one."

"Any more questions, Gwen? I think you have the facts that will appeal to Stanley and now let's read off the washing machine data."

"But first before you start don't tell me that I will have to watch my laundress reading a book or knitting while she is letting the washer do the work."

"Silly child! No, she'll probably be doing some other laundry work."

### A. Types

1. Rotary or cylinder.

In which the wash is put into a perforated cylinder which revolves through the soapy water.

### 2. Oscillating.

In which the wash is put into the machine and is washed by being shaken back and forth with enough friction and motion to clean clothes thoroughly. The bottoms of these machines are corrugated or in some shape to offer resistance and cause the necessary friction.

### 3. Vacuum.

In which the clothes are put into machine and are washed by the operation of vacuum or suction cups raised up and down, drawing the water through clothes.

### 4. Dolly.

In which clothes are washed by the semi-rotating dolly or device which looks like a milking stool.

5. Combinations of these types such as the Dolly and Disc Twin tubs with a mechanism in each; washers with a bench upon which to place wash basket, etc., oscillating cylinder as well as rotating. As to wringers on these machines, they are stationary, swinging or sliding.

"How in the world is one to know which kind to buy?" Mrs. Webb asked.

"Listen to the rest of this data," answered Mrs. Slater.

### B. General Requirements of Washers

1. All parts which might tear clothes should be covered.

2. All washers, if not stationary, should be equipped with swinging reversible wringer.

3. Hard wood outside or copper or some hard metal and to prevent corrosion in the case of copper exterior, planished tin interiors are the best.

4. Durability.

5. Ease and simplicity of operation.

6. Minimum parts to take out and clean.

7. Less wear and tear on clothes.

8. Automatic release on wringer in case finger is caught.

9. All interiors smooth, non-absorbent of soil or odors.

10. Wash and wring at same time or separately.

"Now you have the requirements, you can take your choice after you have gone about comparing and examining all the different types. Take Stanley with you when you have the thing pretty pat and when he hears the dealer saying the same things as you have said it will help a lot."

"My dear, you certainly are a technician!"

"You mean a technician," corrected Shirley Slater, archly. "Now I have covered with you the two chief things

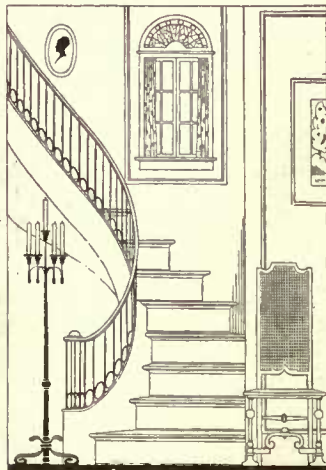
(Continued on page 84)

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Period Furniture  
Hanging, Framing

Interior Decorating





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You can prepare a very complete dinner with one of our electric grills. If you like to cook without smoke or bother, you will be surprised to see how quickly and easily this appliance serves you. Just the thing for after-the-theatre suppers at home, too.

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Electrical Decorations & Household Conveniences



GIVES ENDURING CHARM

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**GALLOWAY TERRA COTTA CO.**  
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## Irises - Peonies - Gladioli

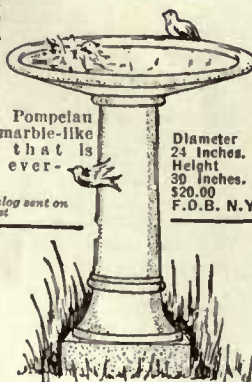
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## BIRD BATHS

are a source of endless pleasure. The birds they attract to your garden bring life, color and delightful entertainment. Erkins Bird Baths are to be had in a variety of distinctive designs and are rendered in Pompeian Stone, a marble-like composition that is practically everlasting.

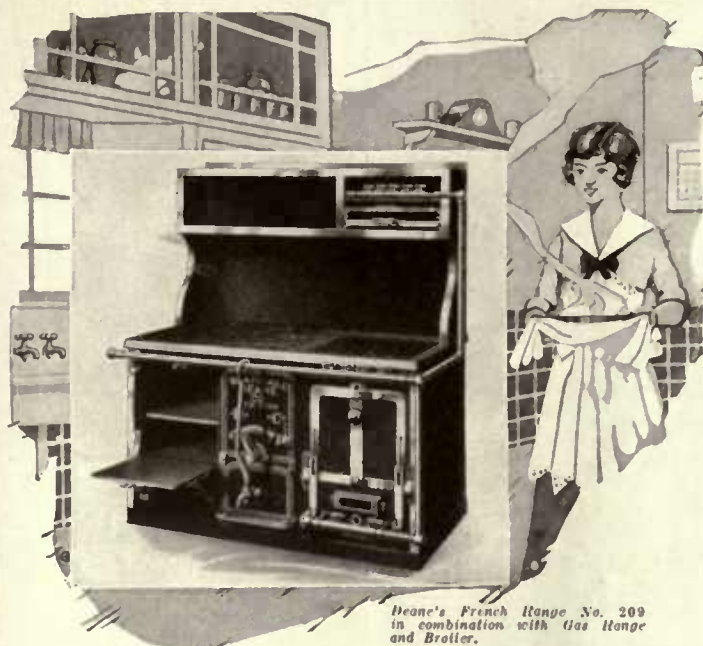
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Diameter 24 inches.  
Height 30 inches.  
\$20.00  
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ERKINS  
STUDIOS

226 Lexington  
Ave., New York



Deane's French Range No. 209  
in combination with Gas Range  
and Broiler.

## Put Your Kitchen On a Paying Basis

Begin with the range. It's a mighty important item. When fuel costs are high, a range that saves fuel soon pays for itself. That's one reason why thoughtful housewives insist upon and architects specify

## Deane's French Range

Many have given excellent satisfaction for thirty years and more.

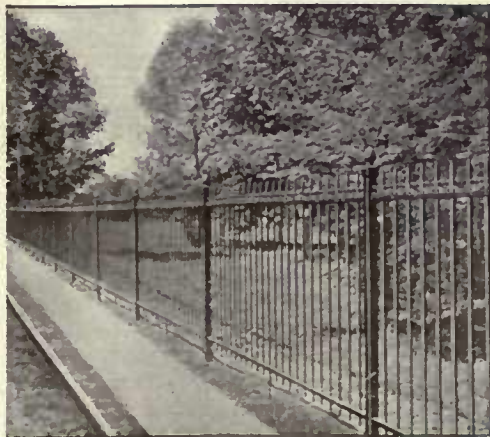
Range No. 209, designed specially for the average family, burns coal and wood in one section, gas in the other. Fires start quickly. The heat passing round five sides of the oven maintains a uniform temperature for roasting and baking. The range rests squarely on a fire-proof hearth. Stray drafts can't rush the fire or chill the oven. It is staunchly built of rust resisting iron with polished steel trimmings, requires but one damper, has Universal revolving grate, powerful waterback and platform-drop oven doors. The gas section has large and medium size burners covered with interchangeable bars, large oven and a broiler in the plate shelf that may be used for open-fire roasting, toasting and browning.

We have fully described and priced this range and others larger and smaller in Circular No. 31. Send for it now.

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## ANCHOR POST FENCES and GATES

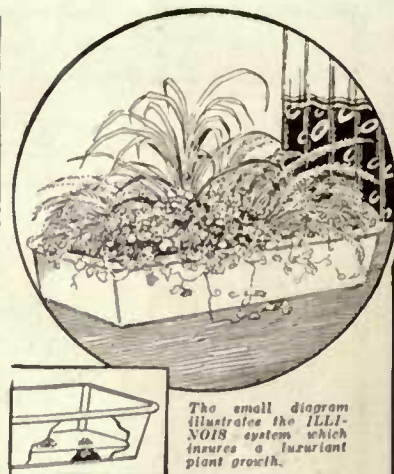


Whether it is an elaborate wrought-iron entrance gate and railing or a simple woven wire enclosure for garden or service plot, the artistic design and superior workmanship in Anchor Post Fences and Gates enhance the attractiveness of this necessary part of landscape architecture. Fences for all purposes — further information upon request.

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## The Illinois Self-Watering Window Box

Will grow thrifty flowers and ferns in your home. Requires no care—simply fill reservoir every ten days and the roots will receive the correct quantity of moisture through sponge. Based on the principle of subterranean irrigation; accepted by agricultural authorities as the best method of growing plants. No dripping to spoil woodwork. Made in eleven sizes ranging in price from \$1.75 to \$3.85.

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15 years on the market 17,000 sold — some in your neighborhood.

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## TABLE SERVICE WAGON



Large Broad Wide Table Top—Removable Glass Service Tray—Double Drawer—Double Handles—Large Deep Underbelly—Scientifically Silent—Rubber Tired Swivel Wheels. A high grade piece of furniture surpassing anything yet attempted for general utility, ease of action and absolute noiselessness. WRITE for Descriptive Pamphlet and Dealer's Name, COMBINATION PRODUCTS CO., 504-G, CUNARD BLDG., CHICAGO, ILL.





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It finds its way into every pore and settles there for life. It makes walls *waterproof*—at once and for all time.

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All brick, concrete and stucco should be waterproofed. "Bay State" not only does that but makes your home radiant in a delightful tint or pure white.

Our Book No. 2 and a sample will make you radiant with the thoughts of a Bay State Coated home. Write us.

**BAY STATE CEMENT CRACK FILLER** is tonic for walls that crack. It is easily applied and not detectable.

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Stained with  
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**Stain Your Outside Woodwork**

—shingles, siding, half-timbers, trellises, pergolas, sheds, fences—with

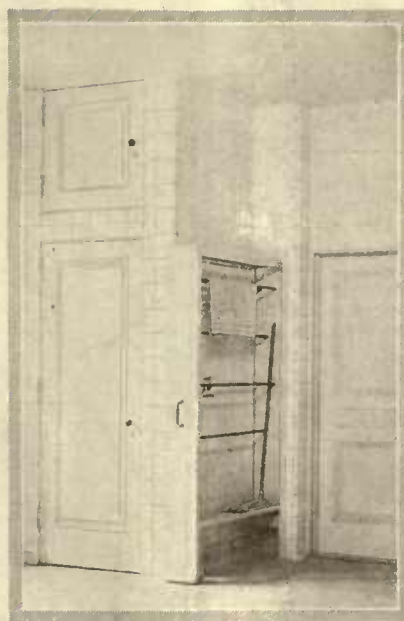
**Cabot's Creosote Stains**

The rich, transparent coloring effects are more appropriate and beautiful than any other colorings, and they wear better, cost less, and are easier to apply. "Painty" effects spoil the beauty of the wood, and paint costs twice as much. The creosote thoroughly preserves the wood. Don't buy stains that smell of kerosene; they are dangerously inflammable.

You can get Cabot's Stains all over the country. Send for stained wood samples and name of nearest agent.

**SAMUEL CABOT, Inc., Manfg. Chemists**  
24 W. Kinzie St., Chicago

11 Oliver St., Boston, Mass.  
525 Market St., San Francisco



A towel dryer extended, in the New York residence of Mrs. James Speyers

## The Electrocution of Laundry Day

(Continued from page 82)

except that I didn't tell you that the average washer full of very soiled clothes can be done in 20 minutes, while less soiled can be done in from ten to fifteen minutes. The average wash can be done in one washer full."

"And no more rasping of clothes against the mediæval board and the grinding of women's backs," solemnly added Mrs. Webb. "And what machinery shall I plan to get?"

"For a family of five like yours you will need, I think:

A pair of stationary tubs.

A washboiler with hot and cold water and drain connection, and its own heating plant.

A combination sleeve and skirt board. An electric ironing machine.

Three electric irons according to fine work and valeting to be done.

An indoor dryer with two units.

Two tables for sorting and receiving.

"There should be ample space, but not so much as to make the laundress walk too much in the performance of her work. You will not need the extractor as the wringer will do for a family of your size."

"Here are my notes on arrangement; however, I think the study of the plan of my laundry will give about the best ideas."

### ARRANGEMENT

Assuring less expenditure in labor and money.

1. Soiled linen chute in one corner of the room.
2. A table near to sort laundry before washing.
3. Tubs in center of the room to be accessible.
4. After clothes are washed and blued they can be partially dried in dryer and ironed.
5. Then a table on which to place clothes to be ironed.
6. Ironer next in the best light possible and arranged away from wall to permit two people working at it, if necessary.
7. Skirt and sleeve board next.
8. After which another skirt and sleeve board or a valet table or another plain table.

"And remember that a stuffy laundry will turn out stuffy clothes, Shirley."

"Why have you two sleeve and skirt boards in the plan?"

"I had one put there for the maids' clothes but I have changed it for another table, that Rand's valet uses. It has a place for brushes and iron attachments and drawer for stain extractors, etc., etc. It's really a great luxury. He doesn't use it if possible on laundry days."

"What about the dryers?"

"They are one of the things that one could get along without if one wanted to waste time in drying. They are expensive to buy, but you are never held up by weather. They dry clothes a good color and one doesn't miss the sun. They are heated by their own heat, electric or gas or can be attached to the coal stove and get the overflow heat. They are made to allow no heat to escape even when extended. (See illustration.)"

"Tables," Shirley sped on, wanting to get through, "should be from 31 to 38 inches high, if possible adjustable. The tops are most satisfactory in a non-porous porcelain or porcelain enamel. Some people like hard wood or metal."

"You have no sewing table in your laundry, have you?"

"No, because it isn't in the least practical. My sewing is all done in the sewing room. It isn't wise to mix processes, or too many types of servants."

"You're right. I can't see my maid sewing or even doing the least bit of laundry incidental sewing in the laundry."

"Now, I think you have enough for one sitting, although I have enough more to make you dizzy."

"But please give me some parting injunctions."

"I should advise you

To go to the best dealer.

Buy the best only; it reduces later costs.

Simplicity, safety and serviceability necessary.

Avoid machinery with extra parts to be cleaned or upon which injury to attendant or clothes can be perpetrated.

Don't buy until you are perfectly sure by numerous comparisons and other experience what are the best types of machinery to install. Be sure to apply the three S tests: Service, Safety, Simplicity."



# House & Garden



L. V. CARROLL

FALL PLANTING NUMBER





# *The Estey residence Organ*

Twenty years ago the idea of a pipe organ in one's home was not dreamed of. Today the pipe organ is planned for as naturally as a conservatory or library.

You can play an Estey Residence Organ. Its mechanical player is more accurate than any human musician can always be, and it reproduces elaborate or simple compositions with marvelous fidelity. If you are a musician the player will not disturb your own inter-

pretations. The Estey Residence Organ can be built into the home you live in, or planned for in your new one.

The Estey Organ Company, Brattleboro, Vermont; Studios in New York, 11 West 49th Street; Chicago, Lyon & Healy; Philadelphia, 1701 Walnut Street; Boston, 120 Boylston Street; Los Angeles, 633 South Hill Street.





# House & Garden

CONDÉ NAST, Publisher  
RICHARDSON, WRIGHT, Editor

## HOUSE PLANNING NUMBER

WHOEVER called November "bleak" was without a copy of HOUSE & GARDEN. If the home can be made attractive enough, what matter the elements outside? This is just what the November House Planning Number does. If your home is lovely already, it will suggest a touch to make it more so. But if you are planning a home as well as a house, and there is a vast difference, you will find suggestions contained in articles and illustrations that will make you forever glad you decided to consult HOUSE & GARDEN in the beginning.

One of the great industries seriously affected by the war was the industry of building. People were forced to go without homes, and architecture and decoration for a time were at a standstill. All that is changed now, and the article on Post Bellum architecture will be as interesting to the layman as it will be of value to the prospective builder. In connection with this there are articles on Electrical Equipment Before Building, Making Kitchens Sanitary and a page of California Bungalows. These are becoming as popular in the east as they are in the west, so if you are contemplating a new home, there is a vast amount of material in this number for you to choose from.

But it is the inside of the house that is



One of the interiors shown in the November Number

made so alluring in this unusual number. The bachelor, who has always considered himself a little neglected, has an article all of his own,

and after reading the Bachelor's Room, no longer will his surroundings be a matter of indifference or chaotic disorder.

In present day interior decoration we owe much to the art of Japan, and its magic is nowhere better shown than in the exquisite prints of her vari-colored birds. Gardner Teall sends an article on Japanese Bird Pictures that shows this art in all its lovely simplicity. There is also information on patios, Venetian blinds, an interesting story of South Jersey Glass and a page of unusual articles in the shops. Surely a number to be reckoned with.

Nor is the garden forgotten. There is a page on the vegetable garden, and the second of the series of Rockwell Monographs. This time it is on the Cotoneaster, a shrub that is little known but so unusual and decorative that we are glad of this opportunity of giving more information about it.

We believe that a dog is an integral part of a house and a garden and are continuing the series of dog articles. This month it is the wire and smooth coated Fox Terriers. Altogether a remarkable number when you consider the amount of information contained and its nearly two hundred illustrations. Such is the November HOUSE & GARDEN. Don't forget it!

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## THE GARDEN FAÇADE

*When possible, the house should turn its back to the road. This arrangement affords a convenient location for the service quarters in close proximity to the tradesmen's wagons and gives the owner the privacy of a garden in the rear. It also gives a garden façade in which the real loveliness of the*

*house can be shown. This was the successful arrangement used in the residence of Joseph E. Brush, Esq., at Fieldston, N. Y. You are looking at the garden view, along the line of the entrance and the two projecting wings of the house. Dwight James Baum was the architect*





## THE GARDEN *of* WINTER EFFECTS

*There Is No Need for Us to Crawl Into Our Garden Shells and Hibernate as Soon as Snow Flies—  
Let Us Give Heed to the Sturdy Garden that Is Planned for Cold Weather*

ROBERT STELL

**S**HOULD you ask any prominent landscape architect what phase of outdoor planting is most in need of development here in America, the chances are rather more than even that he will say, "Planting for winter effect." And if, then, you turn the matter over in your mind and consider how few of the private grounds you know in the northern states are really attractive from November to March, the probabilities again are that you will agree with him.

Most of us are apt to take it for granted that the only gardening thoughts to think in winter are either prospective or in retrospect, unless, indeed, they have to do with indoor plants which are quite independent of weather conditions. Bleakness and forbidding chill we take to be necessary evils which our grounds must endure until the spring sun brings them again to leaf and blossom. We accept winter much as we accept an appointment at the dentist's, as a thing inevitable and in no wise to be mitigated.

### Evergreens and Snow

I wish that all who hold such views could go on a sunny day in January to a certain southward-looking slope above the valley of the Wissahickon, near Philadelphia. From the rambling fieldstone house which crowns the hill the land drops away toward the stream in a dipping sweep of lawn which in summer shows velvet

green but now is white and flawless with fresh snow. Bounding the open on the east are elms and maples etched along the sky, and to the west is what appears at first glance to be a mere windbreak of densely planted arborvitae.

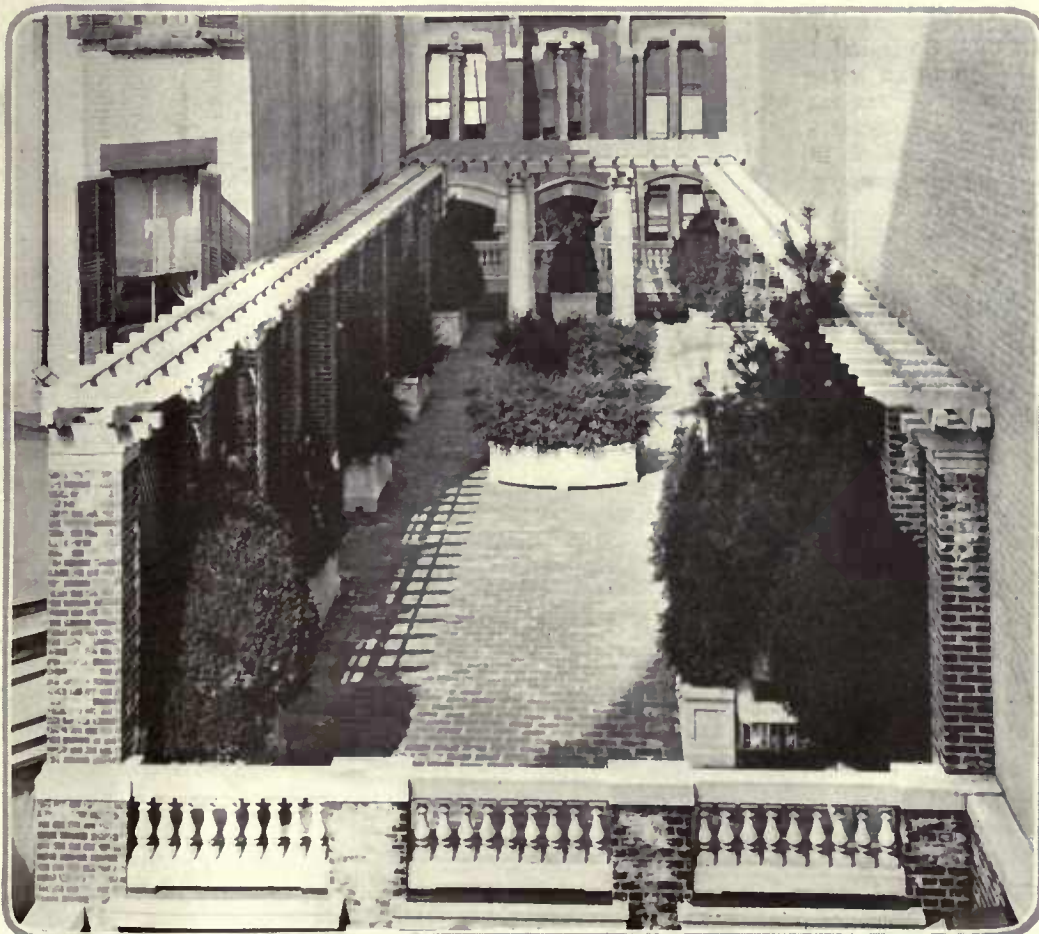
Drawn by that curious attraction which evergreens exercise never more strongly than when the ground is white, you turn toward them and discover that they are a living wall enclosing a narrow, terraced garden which steps away down the hill in the cosiest seclusion imaginable. The simple square or oblong pools on the different levels are hidden by

the snow, the bulb borders which in spring are gay with blossoms lie unsuspected now. But there is nothing bleak or repelling in the outlook, for this is as truly a garden as ever in midsummer—a garden of innumerable greens and sturdy cheer, defying the roughest winds and gathering to itself an unsuspected warmth of sunshine. It is a winter garden in the truest sense, and if you are unmoved to brush the snow from one of the stone benches and sit down to revel in the faint aroma from the evergreens and boxwood you are no real lover of gardening.

### Three Attributes

The charm which marks this spot among the Wissahickon hills is the same which should characterize every garden planned for winter effects. It arises from three attributes: an evidence of wholesome life when all else outdoors seems dead, a strong massed contrast of color with the surroundings, and a wealth of delicate detail.

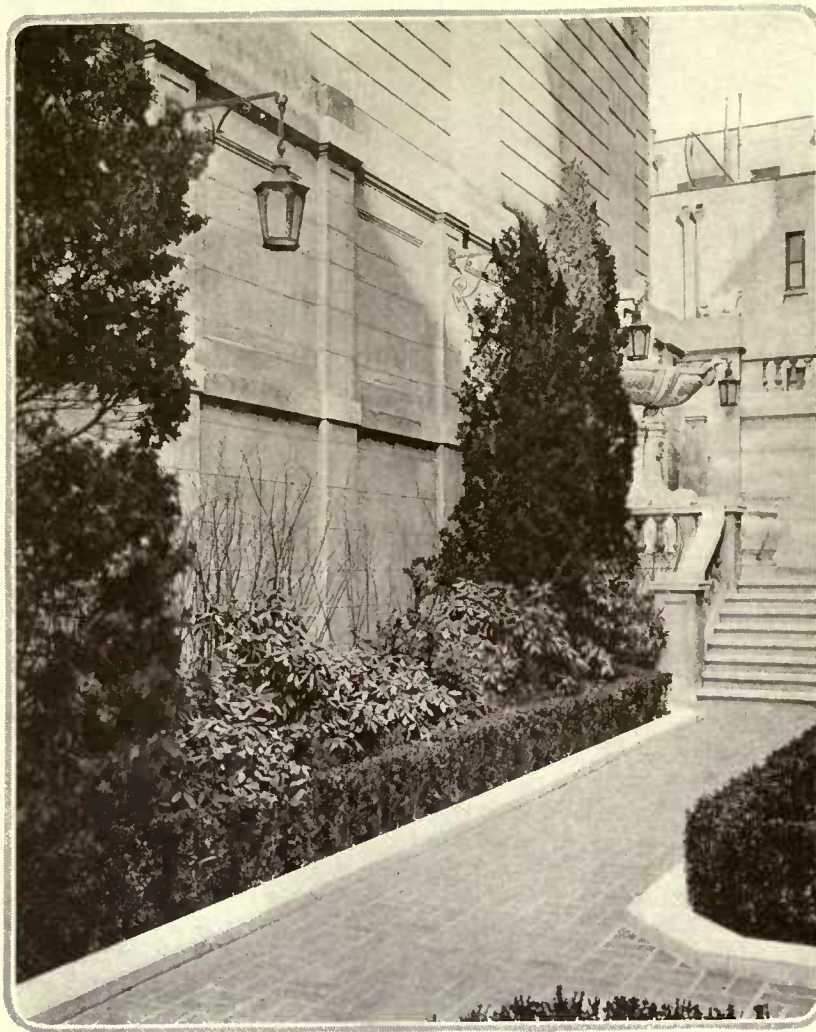
There need be no lack of subtlety in the winter garden, although it must of necessity be somewhat less ethereal than where a summer setting is at hand. Nor is monotony of coloring unavoidable; there are innumerable shades of green as well as wide variety of line and mass effect among the conifers and broad-leaved evergreens, and the needed touch of brilliancy may be



Tebbs

*An interesting evergreen garden has been developed on the property of A. G. Paine, Jr., Esq., New York City. The roof of the garage has been utilized for tubbed trees which, with the pergola, give a pleasant outlook from the second floor of the house. C. P. H. Gilbert, architect*





Harting

supplied by the red fruits of barberry, the orange of bittersweet, and the scarlet haws of certain roses. Think, too, of the wonderful delicacy of gray beech twigs against an azure sky, and of the silvery plumes of pampas grass feathered with hoar-frost. A weather-bleached, drooping grass blade, pivoting in the wind on its parent stem, traces lines on the new snow whose appeal to the fancy no rose or summer lily can surpass.

#### Other Forms of Winter Gardens

Of such is the really outdoor garden of winter effects, but there are other types of planting for cold weather pleasure which should not be overlooked. Often conditions are such as to put quite out of the question features such as I have suggested.

Consider the city back-yard, for example. Here we have all the adverse conditions of bitter weather without the inspiration of surroundings which winter in the country provides. Whatever beauty there is to be we must create out of our own vision and resourcefulness.

*The winter gardening possibilities of this city yard have been recognized. Cedars and rhododendrons are effectively used behind neat borders of clipped privet*

Granted the desire to relieve that restricted area in the rear of a city house of its barren unattractiveness, the solution lies largely in the use of tubbed evergreens, with perhaps one of the more hardy varieties of English ivy trained up a brick dividing wall. Almost all of the smaller specimens of hardy evergreens are adapted to this sort of planting, so that there is no necessity for unpleasant monotony. Firs, pines, hemlocks and arborvitae will prove the most generally satisfactory. Properly arranged in ornamental tubs, whose design must of course be in harmony with the surroundings, their varied greens prove far more than worth the trouble of securing them. Though as far as trouble is concerned, several of the big nurseries have recognized the demand for such small trees and are supplying them through the regular trade channels.

#### Window Ledge Plantings

Less pretentious than these back-yard plantings, but possessing great possibilities nevertheless, is the city house window ledge. Here, in boxes of concrete or artificial stone made to match the materials of the house wall and har-



Johns' on

*A glassed in garden of unusual success. Vines are used for their contrast with the rough pointed brick and potted geraniums lend color to the foreground*



*The garden for winter effect can be readily converted into an equally pleasing summer one by the addition of ferns, spirea and other tender potted plants*



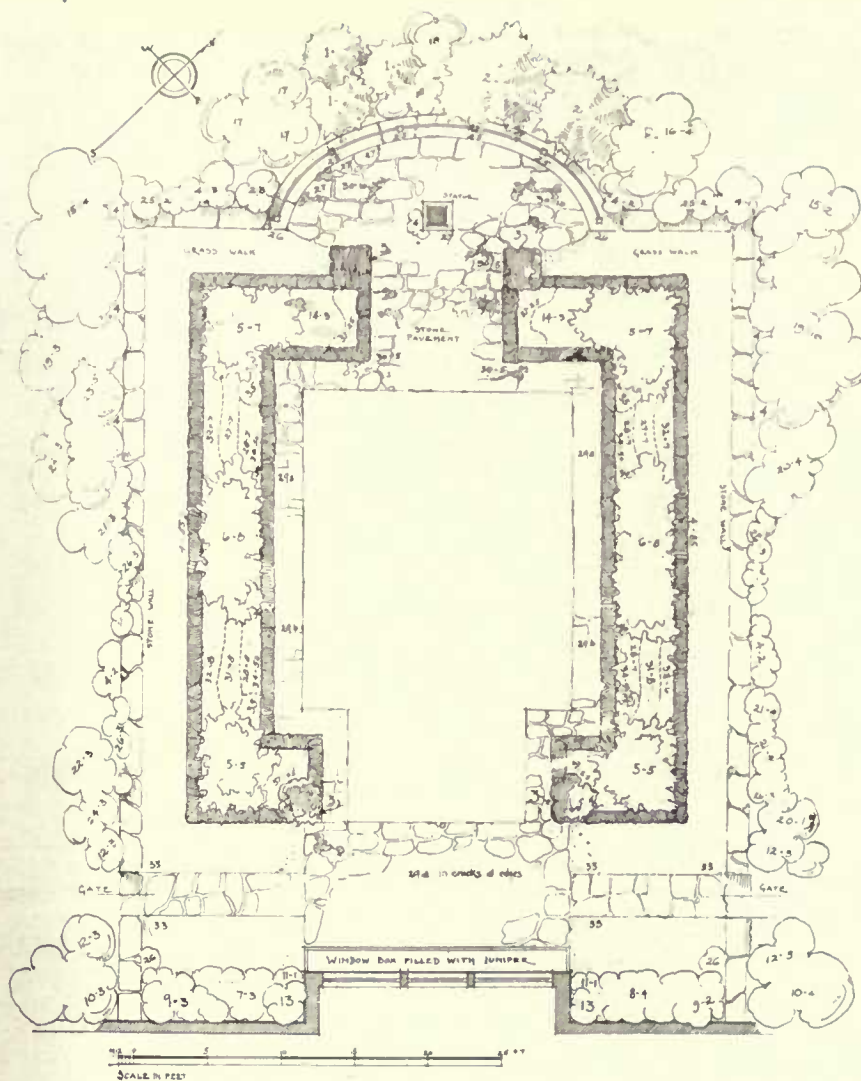
monize with its architecture, a planting of dwarf evergreens, Japanese barberry and evonymus (to mention a few of the most successful plants) will add a touch of color and life.

As a matter of fact, the winter window ledge idea is fully as applicable to the country house as to the city. In this case, too, it may be given an added charm—that of attracting certain of our desirable winter birds that stay with us through the cold weather. If bits of suet, peanuts and pieces of bone are tied to the dwarf evergreens here and there they will furnish many a meal to the chickadees, nuthatches and perhaps a woodpecker or jay. Besides these foods, bread crumbs or bird seed scattered in the box should draw the juncos and the tree sparrows. Indeed, any real evergreen winter garden will prove a refuge for the birds.

#### Glassed in Gardens

All these, of course, are entirely outdoor arrangements, requiring no artificial heat or protection of any sort. There remain to be considered briefly some of the forms of glassed-in gardens which are apart from the out-and-out greenhouse.

It often happens that an areaway, jog or angle in the wall, small walled yard or



Winter effects are especially planned for here, but the charm of the garden is strong in summer as well. A vine covered trellis surmounts the low fieldstone wall at the opposite end from the house. The planting key is below. Elizabeth Leonard Strang, landscape architect

other architectural oddity can be glassed in to form what is in effect a miniature conservatory. If this is so located that it can be partially heated through some connection with the house itself, such as a door or window, so much the better; or perhaps the rays of the sun will serve as a more or less adequate heating system. In the latter case it will be necessary to move some of the more tender plants indoors at night, when the temperature of the outside glassed area will naturally fall to the freezing point or below. Two of the photographs on page 20 suggest some of the possibilities which winter enclosures of this sort offer.

#### A New Field

In the final analysis, the development of the winter garden idea is rather in its infancy in this country. What we need to do is recognize the possibilities of our individual places, to give a little more rein to our imaginations. There is no call for us to draw into our garden shells and hibernate as soon as snow flies and our summer plantings become things of the past. There is a wholesome strength in the garden planned for winter effects which is good for the soul.

## PLANTING LIST for A GARDEN of WINTER EFFECTS

### EVERGREEN TREES

1. *Juniperus virginiana* (red cedar): 3 plants 4' apart, 4'-5' high. Chosen for pointed picturesque effect, and blue berries relished by birds.
2. *Picea orientalis* (oriental spruce): 2 plants 6' apart, 3'-4' high. Dense, dark green.
3. *Chamaecyparis pisifera plumosa* (retinospora): 4 specimens, 2½'-4' high. Not suitable for extremely cold climate, in which case use clipped hemlocks.

### EVERGREEN SHRUBS AND VINES

4. *Evonymus radicans* var. *vegetus* (broad-leaved evonymus): 190 plants 12" apart, 10"-12" high. Clipped to form hedge like box.
5. *Juniperus chinensis Pfitzeriana* (upright Chinese juniper): 24 plants 2' apart, 2'-2½' high. Very hardy, silvery green, light and feathery to show above snow.
6. *Taxus baccata repandens* (prostrate yew): 16 plants 2' apart, 1½'-2' high. Hardy, dark green, branches curving upward.
7. *Mahonia aquifolium* (Oregon grape): 3 plants 2' apart, 1½'-2' high. Yellow flowers, dark blue fruit, glossy evergreen foliage.
8. *Pieris floribunda* (lily-of-the-valley shrub): 4 plants 2' apart, 15"-18" high. Broad leaved evergreen, compact bushy shape, does not burn.
9. *Rhododendron hybrid* *Boule de Neige* (dwarf white rhododendron): 5 plants 2' apart, 18"-24" high.
10. *Rhododendron hybrid* *roseum elegans*: 7 plants 3' apart, 24"-30" high. Pink.
11. *Azalea amoena* var. *Hinodegiri*: 2 plants 9"-12" high. Low, small flowers of pure brilliant red.
12. *Kalmia latifolia* (mountain laurel): 12 plants 2' apart, 1'-1½' high.
13. *Ilex crenata* (Japanese holly): 2 plants, specimens, 2'-2½' high. Dark green, small leaves resembling box hut hardier.

14. *Cotoneaster Franchetii* (cotoneaster): 6 plants 2' apart, 1'-1½' high. Slender arching branches, erect growth, persistent leaves, red berries.

### DECIDUOUS TREES AND SHRUBS

15. *Salix vitellina* var. *britzensia* (salmon barked willow): 6 plants 4' apart, 8'-10' high. Twigs vivid orange in winter.
16. *Betula papyracea* (canoe birch): 4 plants, close together, 8'-10' high. Gleaming white bark, larger than the common gray birch.
17. *Crataegus cordata* (native thorn): 3 plants 6' apart, 5'-6' high. Scarlet fruit persists until spring.
18. *Cornus mascula* (cornelian cherry): 2 plants 5' apart, 2½'-3' high. Small yellow flowers in early spring, red fruits attractive to birds.
19. *Cornus alba* var. *Sibirica* (Siberian dogwood): 13 plants 3' apart, 2½'-3½' high. Vivid red twigs conspicuous in winter.
20. *Lonicera fragrantissima* (fragrant bush honeysuckle): 5 plants 3'-4' high. Small fragrant flowers appearing before the leaves, which are dark, glossy and almost evergreen.
21. *Kerria japonica* (globe flower): 7 plants 3' apart, 1½'-2' high. Fine twigs of bright green.
22. *Symphoricarpos racemosus* (snowberry): 6 plants, 2' apart, 2½'-3½' high. Large white fruits in early winter.
23. *Hamamelis japonica* (Japanese witch-hazel): 6 plants 3' apart, 2½'-3½' high. Small yellow flower in January or February.
24. *Rosa rugosa* var. *alba* (white Japanese rose): 3 plants 2' apart, 2'-3' high. Conspicuous red haws in winter.

### VINES

25. *Celastrus orbiculatus* (Japanese bittersweet): 8 plants 3'-4' apart, 4 years old. More shrubby than native sort; fruit in smaller clusters and more scattered.

26. *Rosa multiflora* (trailing rose): 16 plants 3' apart, 2 years old. Covered in winter with small red haws.

### HERBACEOUS PLANTS

27. *Polystichum acrostichoides* (Christmas fern): 20 plants, 12" apart. Evergreen all winter.
28. *Galax aphylla* (wand plant): 30 plants 12" apart. Round, shining, evergreen leaves.
29. *Thymus* (thyme): here and there in cracks of stone walks.
  - (a). *T. serpyllum lanuginosus*, gray leaved thyme, 10 plants.
  - (b). *T. serpyllum citriodorus*, lemon-scented thyme, 10 plants.
  - (c). *T. vulgaris*, English thyme, 10 plants.
30. *Mentha requienii* (mint): low, moss-like fragrant when bruised, in cracks between stones.
31. *Helleborus niger* (Christmas rose): clumps, 16 plants 12" apart. White flowers in winter or very early spring, frequently blooming under the snow.
32. *Daphne cneorum* (garland flower): 28 plants 12" apart, 6"-8" high. Evergreen plant or shrub, with very fragrant pink flowers.

### BULBS

33. *Eranthis hyemalis* (winter aconite): 250 bulbs. Small yellow flowers, very early, in cracks between stones.
34. *Galanthus nivalis* (snowdrops): 250 bulbs.
35. *Crocus*, mammoth golden yellow, 100 bulbs.
36. *Crocus chrysanthus*: a very early variety, 50 bulbs.
37. *Muscari botryoides* (grape hyacinths): 100 bulbs. For spring bloom; blue flowers in May. Very permanent, do not run out like tulips, but increase in size and numbers.





*It's hard to improve on Colonial architecture and an excellent example is here shown in this house of brick veneer with limestone trimmings. It relies for decoration on the classic simplicity and beauty of the recessed doors and windows*

*In these days when one is planning a home, quite as much thought is given to the designing of the garage as the house if one wants an harmonious and beautiful ensemble. This garage is in admirable accord with the architecture of the house*



*What we owe to classic architecture is nowhere better illustrated than in the beautiful proportion of this Colonial doorway. The only ornamentation is the fan-like pediment over the door*

**The HOUSE of E. J.  
McCORMACK Esq.**

**BROOKLYN, N. Y.**

**SLEE & BRYSON, Architects**





Tebbs

*The inside of Mr. McCormack's house is quite as effective in its simplicity as the outside. In this sun room the floor is red quarry tile and the walls cream stucco*

*A charming place to breakfast in is this sun-swept porch with its latticed walls and hangings of gay cretonne. The coloring is mostly gold—to catch the sunlight, perhaps*



*This attractive corner is part of the billiard room in the cellar. The walls are sand finished and the fire-place is of tapestry brick*





# TRIBUTES TO ROOSEVELT

THEODORE ROOSEVELT once wrote "The life of the State rests and must ever rest upon the life of the family and the neighborhood." It is fitting, then, that a magazine such as HOUSE & GARDEN, devoted to the betterment of the surroundings of the family, should print these two announcements. The first explains the work of the Roosevelt Memorial Association; the second, the plans of the Woman's Roosevelt Memorial Association.

IMMEDIATELY after the death of Theodore Roosevelt, there sprang up all over the country a demand for a memorial to this ardent patriot and great man. It seemed to be the opinion of people of every class and interest that while his place in history was assured, and his place in the hearts of his countrymen could never be lost, there should be erected, without loss of time, a memorial to express the affection in which he was held and to perpetuate for the benefit of future generations the ideas and ideals for which he stood.

The result of this demand was the formation of the Roosevelt Memorial Association, with headquarters at No. 1 Madison Avenue, New York City, a non-partisan organization in the creation of which personal friends of the late ex-President took the lead. This Association met in March and decided by formal vote to conduct a campaign to raise \$10,000,000 by popular subscription, to erect in Washington, seat of the Government and scene of Colonel Roosevelt's most important labor for the public good, a national memorial monument; and to create at Oyster Bay, his home for so many years, a park which may ultimately include his estate of Sagamore Hill, to be preserved like Mount Vernon and the Lincoln home at Springfield.

Out of the thousands of suggestions for fitting memorials that came from Roosevelt's friends and admirers, it seemed that these two forms were most nearly significant of his life and personality. Washington, the capital of the country, where Roosevelt had spent so many of his years in work that left its impress on the history of the nation, could be left out of no plan for a permanent memorial to him. There is the most appropriate setting for a lasting tribute to him as a statesman and leader and servant of his fellow-countrymen.

Equally fitting for a memorial to Roosevelt as a man and as a lover of nature is the scene of his ideally happy home life at Oyster Bay. In his lifetime he loved it all, its woods and fields, the shores of Long Island Sound, the flowers and the birds. He loved the outdoor life and he wanted others to love and share and benefit by it. During his lifetime in fact he endeavored to obtain an outdoor park for his friends and neighbors at Oyster Bay, but did not live to see the accomplishment of his wish. With his passing, a wider significance will be given to this cherished aim of his. The creation of a park will give his fellow-citizens opportunity for rest and recreation and upbuilding of mind and body; the inclusion of his home, with its fields and woodlands, its furnishings, its library and trophies and gifts from all over the world will make it particularly a spot associated with his memory and a Mecca for all Americans.

The officers of the Roosevelt Memorial Association include men and women of national reputation, friends and associates of Roosevelt from all over the country and from all walks of life.

THE association is strictly non-partisan, for its purpose is to honor the memory of Theodore Roosevelt as a great American. So it is the earnest desire and hope of its members to enlist the co-operation of every American in this tribute of appreciation to Roosevelt as a man, a citizen and a patriot.

The campaign for the fund to establish the memorial will be held in every state during the week of October 20-27, and will be directed from the offices of the Association, at 1 Madison Avenue, New York. The dates were selected as having a particular aptness, as the last day of the campaign will fall on Colonel Roosevelt's birthday. Organizations have already been completed in all the states and in the various sub-divisions in which the canvass for subscriptions to the memorial will be made.

Every penny subscribed for the memorial fund will go into the fund, as generous personal friends of Colonel Roosevelt have undertaken to defray all the expenses incidental to the campaign. No effort will be spared to reach every American who would like to be represented, be it by ever so small a contribution in the making of a memorial that will be commensurate with the achievement of Mr. Roosevelt and the widespread esteem and affection in which he was held throughout his country. It is, in fact, the hope of the Association that the number of contributors to the fund will be a gratifying index of the hold he had on the affections of Americans, North and South and East and West.

THE Woman's Roosevelt Memorial Association has acquired Colonel Roosevelt's birthplace at 28 East Twentieth Street, New York City, and the adjoining house at 26 East Twentieth Street.

The two buildings will be connected and together will form Roosevelt House.

His birthplace is to be restored and the interior reproduced with the original furnishings, family portraits and other heirlooms.

It will be a repository of records and other intimate mementoes of this great patriot, in order that it may be visited by all who loved him and by those who would study the influences which shaped his career.

The whole Roosevelt House is to be not merely a museum but a living influence.

There will be a free Circulating Library containing all the writings of Colonel Roosevelt and many other books on travel, nature study, history, and the lives of great men.

Classes will be held for teaching English and the History of the City and of the Nation.

In the Assembly Hall lectures will be given on all these subjects and also on the life of Theodore Roosevelt.

A million dollars is needed.

The women of America purchased and restored Mount Vernon. The women of America helped to preserve the home of Lincoln. The women of America are asked now to restore and perpetuate the birthplace of Theodore Roosevelt.

To establish a permanent school of citizenship and to keep this birthplace year after year a center where the boys and girls of America, and the men and women as well, will come together to learn the duties and privileges of citizenship:

WE in America pride ourselves on our recognition of wholesomeness, courage and straight thinking, qualities which Theodore Roosevelt possessed in a superlative degree. The loss which America suffered with his passing we are realizing now, but only the future will bring realization to the full; he was a man who could ill be spared at any time, but especially during the series of national crises through which we have been passing. For each of us to do his or her bit to keep his memory vividly alive is a national as well as a personal privilege.

## THE GRACE of LITTLE GARDENS

*Great gardens have a glory though it does not come my way,*

*The lure of little gardens is a grace for every day.*

*In the white radiance of the dawn, the tenderness of dusk,*

*There's magic in the mignonette, and witchery in musk.*

*Just underneath my window sill the shy violas grow,*

*Their wise, wee faces tell me half the things I want to know.*

*The foxgloves know when fairies pass, an ancient story tells*

*They hear the Little People ring the Canterbury bells.*

*Among my roses linger smiles that faded long ago—*

*A crimson Rambler stooped, and bared her heart to tell me so.*

*While secrets whisper still in tall anemones and phlox,*

*That stand in stately rows behind my border line of box.*

*With golden rod and clematis the year is growing old,*

*A page from Summer's breviary, dim garlanded with gold.*

*There is a benediction in a little garden's grace,*

*A chalice filled with wonder at the heart of commonplace.*

*Where homely colors gleam and glance like stars upon the sod,*

*The grace of little gardens is the eternal grace of God.*

FLORENCE BONE.





Harting

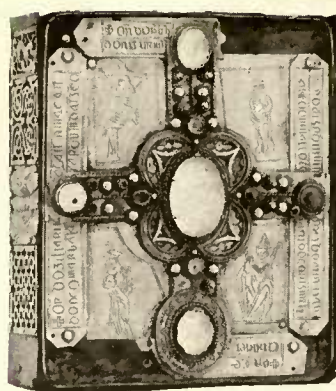
## THE MOTIF OF A ROOM

*It is often possible for one piece of furniture to establish the atmosphere of an entire room. In this drawing room, which is in the New York residence of Charles Mather MacNeill,*

*Esq., the Adam over-mantel mirror sets the motif for the rest of the decorations—the Adam wall panels, the crystal mantel garniture, the frieze. Frederick Sterner, architect*



The Comdock of Stowe missal is bound in wood covered over with brass plates and ornamented with jewels, pearls predominating



## COLLECTING THE OUTSIDES OF A BOOK

*The Story of Beautiful Bindings Is a Fascinating Chapter for Bibliophiles and Connoisseurs*

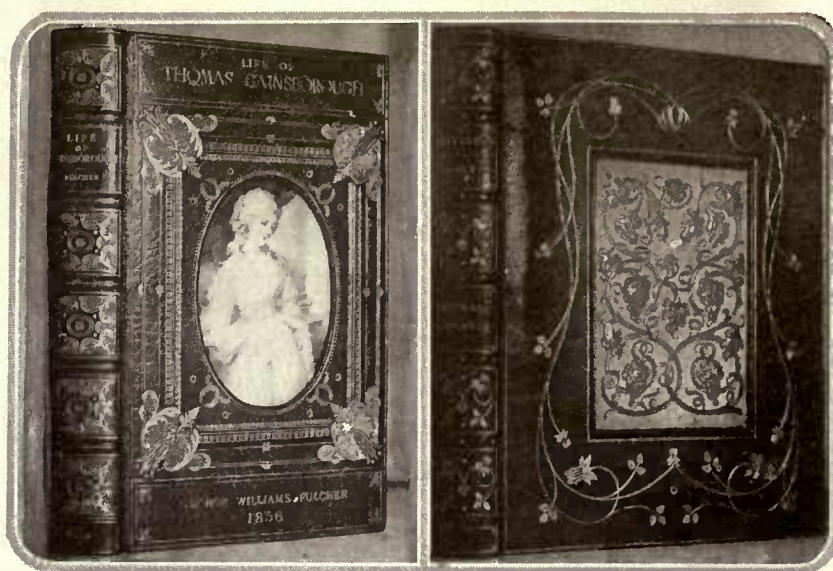
GARDNER TEALL

I KNOW there are those impressive and intolerant persons who hold that a book ceases to be *the* book when once its original binding, whether it be leather, boards, cloth or paper, has been supplanted by another. I will grant you that with many books nothing is more delightful than to come across them just as they outwardly appeared from the publisher's hand. But I also insist that the sentiment of association plays a greater part in such acceptance than does an esthetic perception. Only a vandal, I think, would destroy the original covers of the parts of *Pickwick Papers* to have new and leather bindings give them their place. But who, with a particle of taste would call the original wrappers beautiful? Only the bibliophile, that lover of books to whom all interesting and some good books are as one's own children, the ugly-featured as beloved as the beautiful.

Occasionally I spend an evening with Biblio. We often talk these things over. I think it would be impossible for me to spend

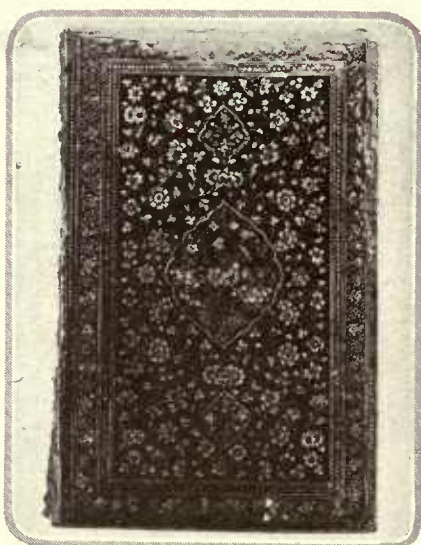
an hour in his library if he were not there. That is because with conversation for the *raison d'être* we can find much in common, but if I were to turn to his books, it would be hopeless for me to find solace therein, and all because I doubt if there is one of them that has uncut leaves! Do not imagine that Biblio is illiterate, or that he orders from his bookseller by the pound, with no intention of exploring the intellectual realms to which such purchases might admit him. Quite the contrary, he is as well versed as any man I know in *belles lettres*.

Frankly, it has always been a matter of mystery with me that this is so, because I myself have never seen Biblio with a book that could be read in hand. I suppose he reads at his office in the Bank, or in his comfortable car coming and going. But what he *does* do is to collect the excessively rare first editions of excessively rare books and give them place in a library that they create. All that were well and good were it not that my friend Biblio will not consider

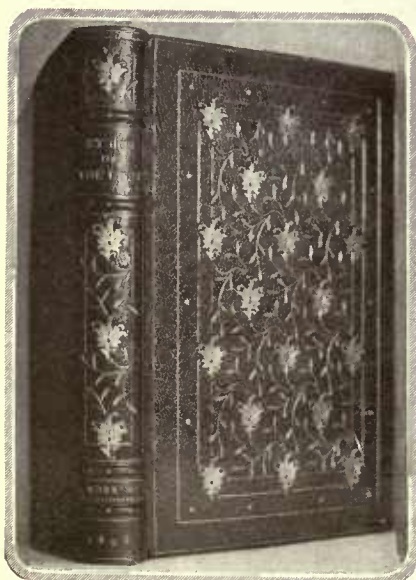


*Fulcher's Gainsborough, bound by Riviere & Son in gray and gold with a miniature by C. B. Currie*

*A copy of the Imitation of Christ bound by Bayntun, of England, in blue crushed levant, brown and gold*

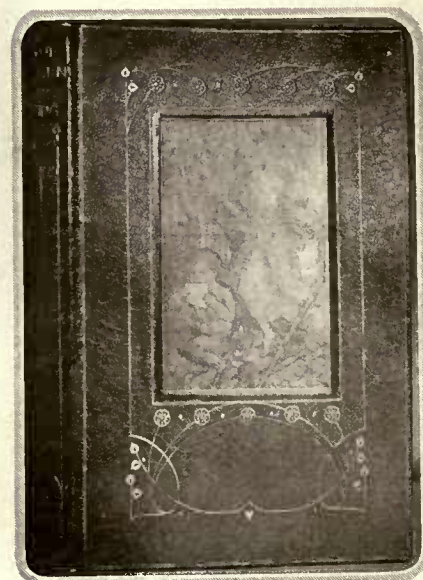


*A binding in Persian lacquer of 18th Century workmanship. Courtesy of the Metropolitan Museum*



*Ruskin's Ethics of the Dust, bound by Zaehnsdorf, in brown levant with gilt tooling. Brentano's*

*A volume bound in pink crushed levant by Cedric Chivers, of Bath, England. Brentano's*



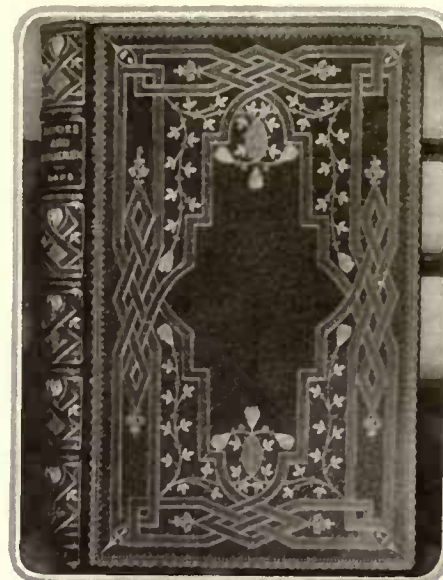




*Costello's Rose Garden of Persia bound in green and brown levant. London*



*Two volumes of a set of Dickens with character bindings. Brentano's*



*Andrew Lang's Books and Bookmen, bound and tooled by Blackwell*

anything uncut! With him a book seems to lose interest unless it is as it was the day it came into the hands of someone too tired, too indifferent or too lazy to cut its pages. That a book has survived a reader's natural curiosity sufficiently to descend to him after all these years in the same state seems to give him an unbounded delight. He is known to the book-hawks the world over, and they bless his name, for his purse puts no check to his mania, their consciences none to their desire to supply him with everything he wants.

I once thought to catch him with a question or two over so formidable a thing as a certain first edition of a bygone book of which his collection boasted the only known uncut copy. To do it I had subjected myself to the preparation entailed by the purchase of a late edition, and the subsequent boredom of an hour's skimming of its pages. But Biblio came off with flying honors. He could chat about the volume's contents with a facility

that could only have had its origin in a knowledge of the author's words; and yet, where did he get it? Not from his uncut copy, I am sure, unless, forsooth, he is gifted with second sight! I have often suspected as much, for what happened in the instance to which I have just referred, later appeared to be the case with every other uncut book's mention, when chance led me to refer to this, that or another volume in the category.

However, I think Biblio's knowledge of the insides of books is one not so completely shared by other collectors who also bend in the directions of his particular mania. Were it otherwise, perhaps there would be no occasion to complain. As it is, I contend that there is a limit to one's veneration for uninteresting or unbeautiful—definitely uninteresting and unbeautiful—books in their original garb, pages uncut.

The covers of printed books were originally—after printed books had begun to become

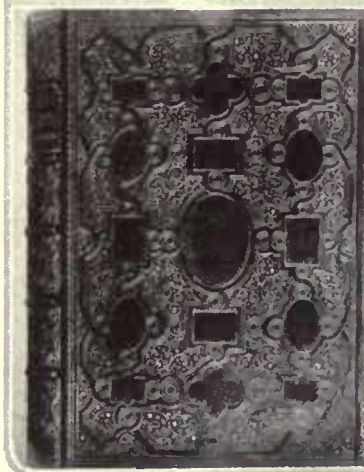
*(Continued on page 88)*



*(Below) A volume bound by Henry Blackwell of New York*



*(Below) The Sonnets of Shakespeare bound by Blackwell*



*An intricately hand tooled binding by Henry Blackwell*



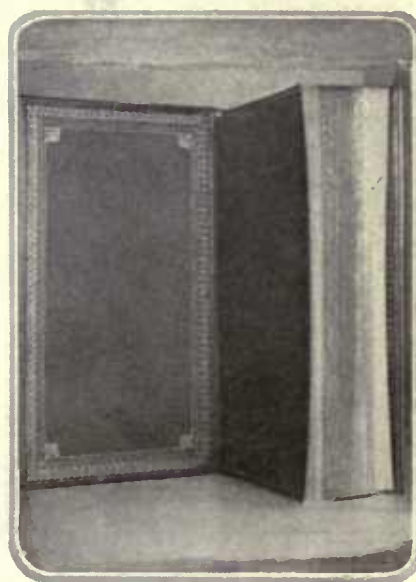
*A book of Shakespeare's Sonnets bound by Henry Blackwell*



*A richly embossed Persian binding*



*Jeweled cover of a parchment ms. of the Gospels*



*A Birdsall binding, with inside cover*



# AN EVENING GARDEN OF FRAGRANCE

*Not All of the Charm of a Garden Lies in Its Appeal to the Eye—Here Is One  
Planned Primarily for the Scent of Its Flowers*

ELIZABETH LEONARD STRANG

**T**WILIGHT may be said to represent the period between light and dark when God, having sat at His potter's wheel since the first flush of dawn, His fingers grown stiff and His brain weary, turned, and with eye benignant, the calm, undoubting eye of the Master Artist, reviewed the work He had that day accomplished. And one likes to think that He sat thus until the moon rose, making the vapors luminous and glorifying the materialization of His the Master Architect's vision of a universe.

To the elderly, the hour is symbolic of all that is sacred, clean and inspirational in life. The years have broadened their outlook. They have become less proud and infinitely more tolerant. For them the outlines of the great picture of life are no longer shrouded.

## A Twilight Garden

To those still upon the sunny side of the mountain, to whom even the moon is afar off; who are still engaged upon the task of laying the foundation stones of the tower of their ambitions—to those the twilight, shot with moon rays, fragrant with flowers, is the hour royal of the day. So, because it holds every member of the family in thrall of some sort, why not a garden which, by twilight, moonlight or censer-hung lanterns, would give the greatest amount of joy to the family and visitors, and—not the least of its charms—induce the highest order of thought?

Its general design is formal. On one side is a pergola twined about with



*The white blossoms of Dictamnus alba give off a fine fragrance in late May*

*Something of the charm of the lilies is reflected in the white iris*



fragrant roses. Here the young folks can stroll between dances, and reach up and touch the stars. The walks are broad enough to accommodate two or more abreast. A trim border of pungent box edges the beds, so that overhanging plants drenched with starry dew may not injure filmy evening gowns.

The boundary hedge is of hybrid sweet briar clipped to a height of 3'. It blossoms less luxuriantly when thus cut down, but the increased fragrance of the foliage compensates for this.

## Outside the Hedge

Without the hedge are flowering shrubs. They are particularly devoted to early spring effects, so designed that there may be more space in the garden proper for the summer flowers, when nights are sultry and most people are out of doors. Near the seat is the early fragrant bush honeysuckle, which is supplemented a little later by the large pink and white cups of *Magnolia Soulangeana*, which has a peculiarly earthy odor.

Grouped near the pergola and the corners of the house are the tall, old-fashioned white lilacs, whose scent is clean, fresh and not too overpowering. Nearby are the equally old-fashioned mock oranges or "syringas," whose blossoms almost cloying in their sweetness, appear two or three weeks later than the lilacs. It is said that rose-bugs forsake the roses if white flowered shrubs are near at hand, so there is a practical as well as an esthetic reason for employing them here. A

low shrub inside the garden is the *Viburnum Carlesii*, whose fragrant blooms, flushed a delicate pink, are not unlike a very large arbutus.

At the back of the pergola the actinidia makes a heavy dark green shade for midsummer days. On the sunny side of the garden are climbing roses, the immense single white blossoms of Silver Moon contrasting with the tiny fragrant double white Wichuraiana Triumph. Roses also arch the gate at the garden's end and shower a trellis placed against the house.

## Within the Garden

Within the garden four double white flowering peach trees accent the center. Beneath them, and down the entire length of the central walk, are large egg-shaped early tulips of a shimmering white. Blooming simultaneously, here and there in the spaces

*Next to the madonna lilies, the phlox present the chief effect of the flower year. Especially in the dusk, their blossoms are enchanting*

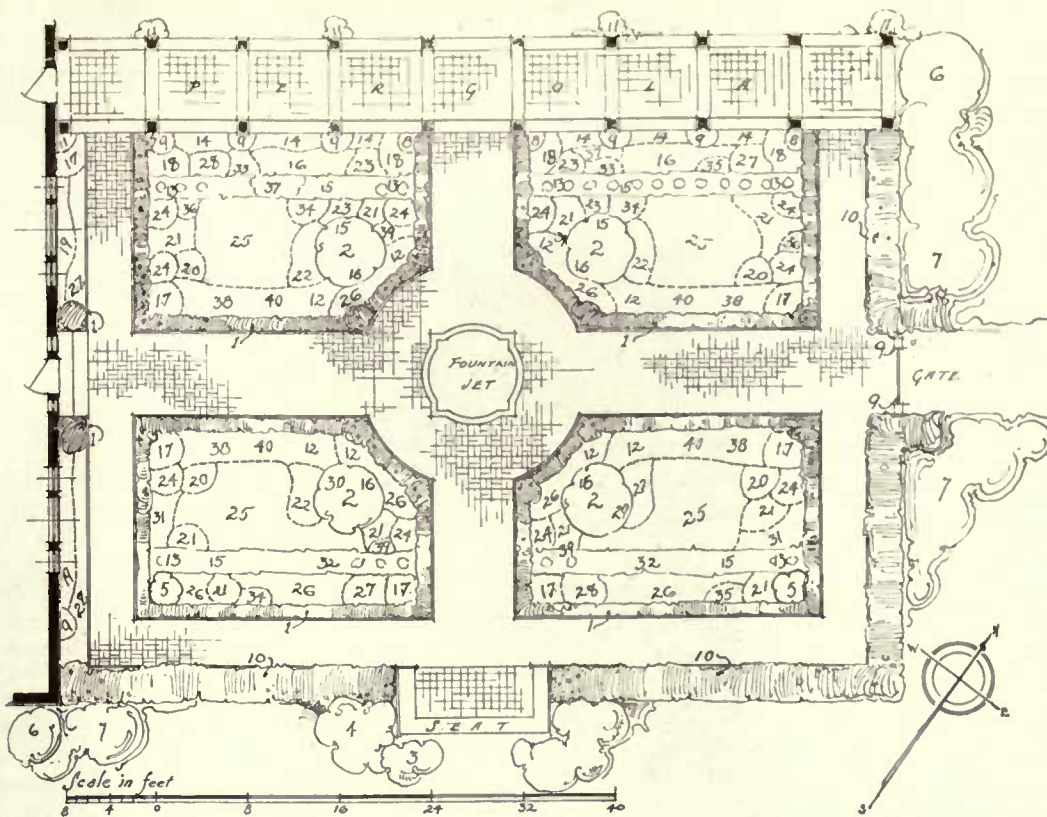




between the stepping stones of the service walks, are white, pale blue, flesh and primrose yellow hyacinths.

This choice of shrubs and bulbs for early spring effects reserves the greatest possible amount of space for the flowers of summer. The trunks of the little trees may have bulbs or aromatic ground-covers planted close up to them; then the bulbs are removed after their blooming period, and their places filled with annuals.

In late May the luminous yellow globes of the Darwin tulip Moonlight accent the center beds on the large clumps in front of the flowering peach, and spaced at intervals in front of the pergola, the white flowers of the dictamnus exhale a fine



The general design is formal, with walks broad enough to accommodate two abreast. At one side is a pergola twined about with fragrant roses. The pungent, ever-pleasing box borders the beds, so that overhanging plants wet with dew may not injure filmy evening gowns

scent. This plant is sometimes called gas plant, because of a vapor which it exudes. Between these are the waxy bells of the lily-of-the-valley; and among the stepping stones where they may be easily kept in check if inclined to spread too much, are small single sweet violets.

In June come the peonies, white, sulphur yellow and blush pink, early and late varieties of the most fragrant sort having been chosen. Their scent is delicately permanent. Ere these have passed the roses arrive in showers of bloom, and they in turn usher in the bold clumps of snowy white madonna lilies which, distributed throughout the garden, form one of the most striking effects (Cont. on page 70)

## PLANTING LIST FOR AN EVENING GARDEN OF FRAGRANCE

### Trees, Shrubs and Climbers

1. *Buxus sempervirens* (bush box): 15" high.
2. *Prunus persica alba fl. pl.* (double flowering white peach): small tree, blooms April and May.
3. *Lonicera fragrantissima* (fragrant bush honeysuckle): medium shrub, small, very sweet scented yellowish-white flowers in early spring.
4. *Magnolia Soulangeana* (Soulange's magnolia): small spreading tree, large pink and white cup shaped flowers in May.
5. *Viburnum Carlesii* (Korean viburnum): low shrub, pink and white fragrant flowers in May.
6. *Syringa vulgaris alba* (common white lilac): tall shrub, blooms May.
7. *Philadelphus coronarius* (sweet scented mock orange): tall shrub, white flowers in June.
8. *Rosa wichuraiana var. Triumph* (memorial rose): small double sweet scented flowers in clusters.
9. Climbing rose, Silver Moon: very large single white flowers, golden stamens.
10. Hybrid sweet-briar rose var. Brenda: single flowers of peach-blossom pink.
11. *Actinidia arguta* (silver vine): dense green foliage for pergola.

### Herbaceous Perennials and Bulbs

#### Spring

12. Early tulip var. Joost van Vondel White (syn. Lady Boreel): pure white, long flowers on tall stems. Plant 6"-8" apart.
13. Hyacinths, 8"-10" apart:  
Primrose Perfection, soft yellow.  
Corregio, pure white.  
Schotel, soft light blue.  
Ornament Rose, soft flesh pink.
14. *Convallaria majalis* (lily-of-the-valley): white, half shade or shade. Clumps 12" apart.
15. *Viola odorata* (single sweet hardy violet): small plants 12" apart, lavender, purple or white flowers.
16. Darwin tulip var. Moonlight: Tall egg-shaped pale yellow flowers in late May. 6"-8" apart.

#### Early Summer

17. Hardy herbaceous peonies, 2½' apart, half shade, 3'-4' high:

Madame de Verneville, fragrant, extra early, double creamy white and blush.

Duchesse de Nemours, fragrant, early, double sulphur white.

*Festiva maxima*, very fragrant, early mid-season, pure white flecked crimson.

*Edulis superba*, very fragrant, early, semi-double pink, lasting.

Duke of Wellington, fragrant, late, double sulphur white.

18. *Dictamnus fraxinella var. alba* (gas plant): fragrant white flowers, half shade, June-July, 2'-3' high. Plant 12" apart.

19. *Hesperis matronalis* (sweet rocket): fragrant white or purplish pink flowers, half shade, June-July. 2'-3' high.

20. *Valeriana officinalis* (garden heliotrope): fragrant heads of small pink flowers, sun, 2'-5' high. 12" apart.

21. *Lilium candidum* (madonna lily): white, fragrant, June-July, sun or half shade, 3'-5' high. 12" apart, covered with 2" of soil.

22. *Iris Kaempferi* (Japanese iris): pure white or gold banded varieties, sun, June-July, 2'-3' high. 8"-10" apart.

#### Midsummer

23. *Physostegia virginiana* (false dragon-head): flesh white or purple spikes, sun, July-Aug. 1'-3' high. 12" apart.

24. *Gypsophila paniculata* (baby's breath): tiny white flowers in spreading panicles, sun, July-Aug., 3'-4'. 18" apart.

25. *Phlox paniculata*, 15" apart, sun, 2'-5' high; July-Sept.:

Tapis Blanc, early dwarf white.

l'Evenement, coral pink, medium height, very early.

Miss Lingard (*suffruticosa*), white, pale lavender eye, medium early.

Madame Paul Dutrie, lilac rose, medium height, August.

Pink Beauty, cool rose, tall, late August.

Dawn, pale rose pink, medium height, late.

Eugene Danzanvilliers, lavender, white eye, medium, August.

F. G. von Lassburg, white, tall, very late.

26. *Lilium speciosum* (pink spotted Japanese lily): half shade, August-Sept., 2'-4' high. 12" apart.

#### Autumn

27. *Anemone japonica var. alba* (Japanese anemone): sun or half shade, September-Oct. 2'-3'. 8" apart.

28. *Boltonia asteroides* (aster-like boltonia): small white flowers in dense clusters, sun, 2'-8' high, Aug.-Sept. 15" apart.

#### Plants for Green or Fragrance

29. *Myrrhis odorata* (sweet Cicely): white flowers in May, half shade, 2'-3'. 12" apart.

30. *Asperula odorata* (sweet woodruff): small white flowers in May, foliage with bay-like scent when dried, half shade, 6"-12". 8" apart.

31. *Artemisia abrotanum* (southernwood): aromatic foliage, dark green, 2'. 8" apart.

32. *Rosmarinus officinalis* (rosemary): dark green foliage mat, 2"-4" high, needs protection. 6"-8" apart.

33. *Osmunda regalis* (royal fern): coarsely lobed leaves particularly interesting, 2'-3' high. 2' apart.

34. Rose geranium: planted for both foliage and fragrance, not hardy. 1 plant here and there.

35. Lemon verbena: very noticeable fragrance, but plant straggly in appearance. 1 plant here and there.

36. *Lavendula vera* (sweet lavender): gray foliage, lavender blossoms, not hardy. 1 plant here and there. All three of the above may be potted for winter indoors.

#### Annuals for Flowers and Fragrance

37. *Nicotiana affinis* (tobacco plant): pure white flowers particularly fragrant in the evening. Seed and thin to 12" apart.

38. Heliotrope: use light lavender varieties. Grows luxuriantly in sun, may be cut back and potted for winter bloom, 12"-15" high.

39. Tuberoses: extremely fragrant waxy white flowers on tall stalks. Plant bulbs in May or June, in clusters of a dozen or more, 12" apart.

40. Stocks (cut-and-come-again): ten weeks varieties, 8"-12" apart. Colors white, canary yellow, pale violet and flesh pink. Fragrant, annual, start plants in greenhouse or sow in open ground.



# FRENCH TABLES *and* SEATING FURNITURE of the 17th CENTURY

*Sturdiness of Structure, Varied Material and a Great Delicacy of Ornamentation  
Characterized this Epoch*

H. D. EBERLEIN *and* ABBOTT McCLURE

FRENCH tables and seating furniture of the 16th and 17th Centuries have quite as much of a lesson for us as has the wall furniture of the same date. From a study of its forms and characteristics we may gain just as many valuable and practical suggestions as are to be derived from the contemporary cabinet-work.

Elegance and richness may be either simple in presentation or intricate. In tables, seating furniture, and cabinetwork alike, of the 16th and 17th Centuries, we shall find both phases. One or two of the illustrations show pieces in which rich materials and intricate adornment have been managed with admirable restraint and dignity; other examples show the same qualities expressed in simple fashion and in less costly materials.

The tables of the 16th Century may be

divided into these two principal types:

(1) The tables with trestle or truss supports at the ends, and

(2) Tables with pillar or colonette legs.

(1) The trestle or truss type of table derived its inspiration from the 15th and early 16th Century tables of similar form in Italy, and received a strong impetus from the designs of du Cerceau, whose Italian training was responsible for his designs. The truss and supports were generally elaborately carved and often assumed the shapes of human figures, animals, or grotesque mythological creatures which were further embellished with the customary Renaissance details. Between the truss and supports, or rather between the runner feet on which the trestles or trusses rested, was a broad and heavy stretcher, oftentimes resting upon the floor and really forming a



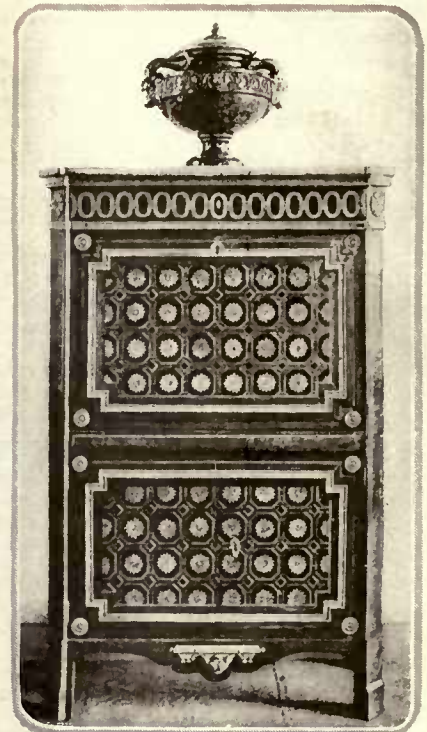
*Empire mahogany console with brass mounts and mirror in back*



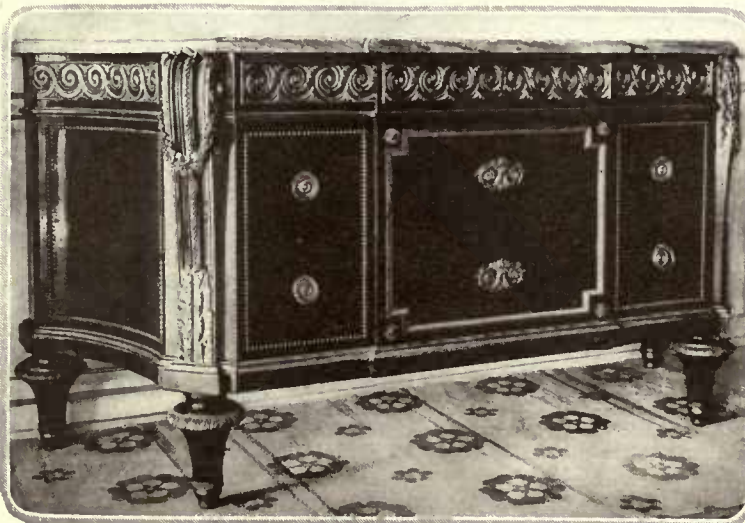
*Commode of vari-colored marqueterie, Louis XVI. Rosenbach Galleries*



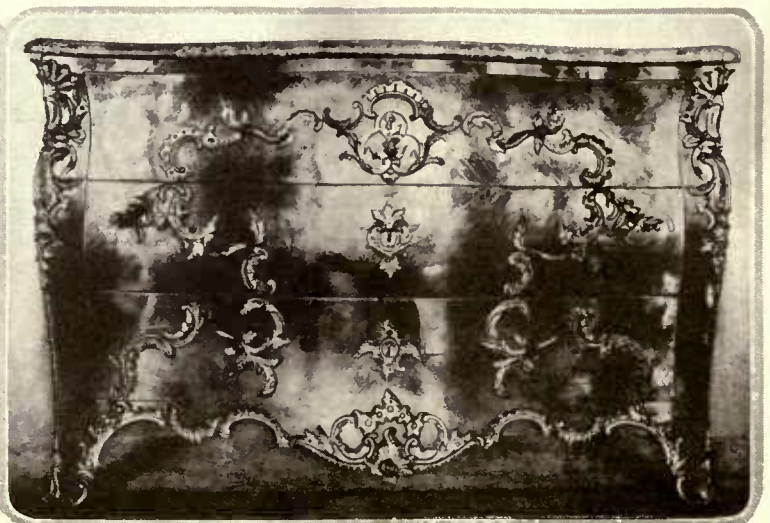
*Black lacquer, slant top secretaire designed in the style of Louis XV*



*(Right) Falling front secretaire with marqueterie and ormolu. Louis XVI*



*Sturdiness of structure and delicacy of ornaments are found in the Louis XVI example of mahogany commode with gilt bronze mounts*

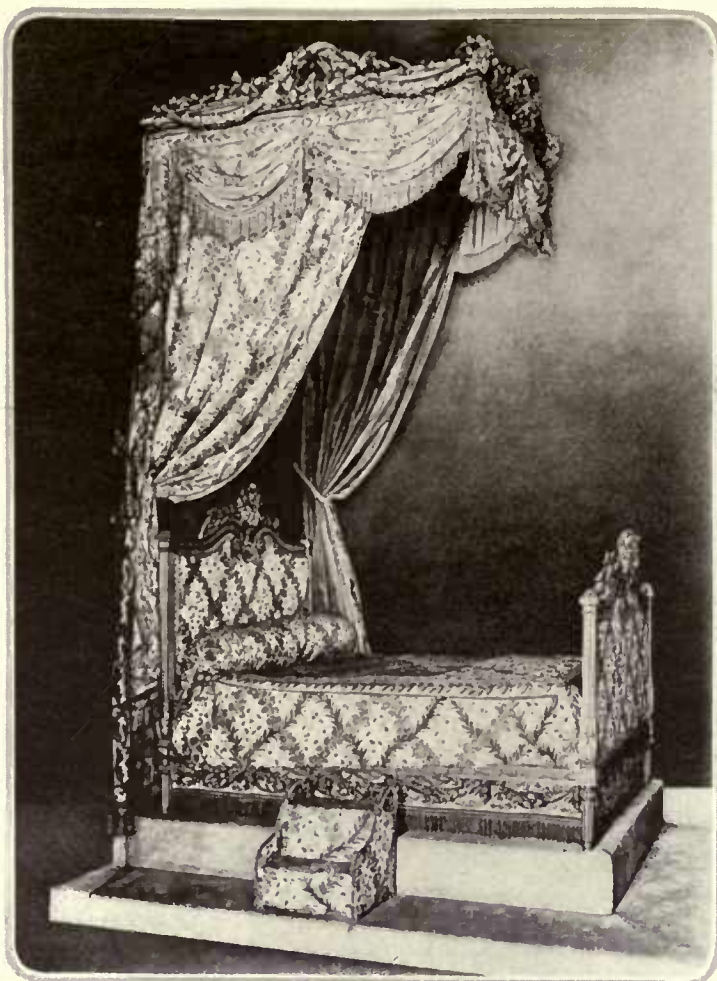


*Marqueterie of vari-colored woods and ormolu mounts used with restraint characterize this commode in the style of Louis XV*



continuous base as well as a brace between the feet. The space between the top of this stretcher and the under side of the table was frequently filled with elaborate pierced carving, extending all the way from one truss to the other, or else with carved arcading, the bases of the little pillars or colonettes resting upon the stretcher.

A variation of this style of table had pillared supports at the ends—usually a pair or a triplet at each end—instead of the ornately carved trusses. The space between the pillared end supports was occupied by a row of much smaller pillars, with or without arcading, which rested (as in the closely related form previously described) upon the heavy stretcher base that formed a continuous and exceedingly stable substructure with the transverse end bases. In some of these tables the stout end pillars, the bases, the colonettes and the arcading were richly carved. In others the pillars at the ends, and the connecting row of colonettes, displayed simple baluster turnings, the whole general appearance closely approximating the Italian prototype. Tables of this design, necessarily



(Above) A canopied bedstead showing the characteristics which mark the period

oblong from the very nature of their structure, could readily be made as long as desired and thus serve the same function as the long refectory tables of England or the corresponding Italian types.

(2) The pillar-legged or colonette-legged type of table was also oblong in shape. It had sometimes as many as eight or nine slender supports connected and braced by stretchers and arranged in the manner shown in the illustrations. The stretchers were generally two or three inches from the floor. Tables of this type were made either to stand against a wall or to stand out in the room. When intended for the latter purpose and for use as dining tables the stretchers were arranged so as not to interfere with the feet of the sitters. The tops of these tables were frequently of the draw type so that their seating capacity could be practically doubled. Thus a table that would seat four or six without the draw leaves extended could readily accommodate ten or even more with the draws pulled out. Draw tables of this pattern might advantageously be used now for

(Center) Washington's Louis XVI—Directoire rolltop desk of mahogany and inlay



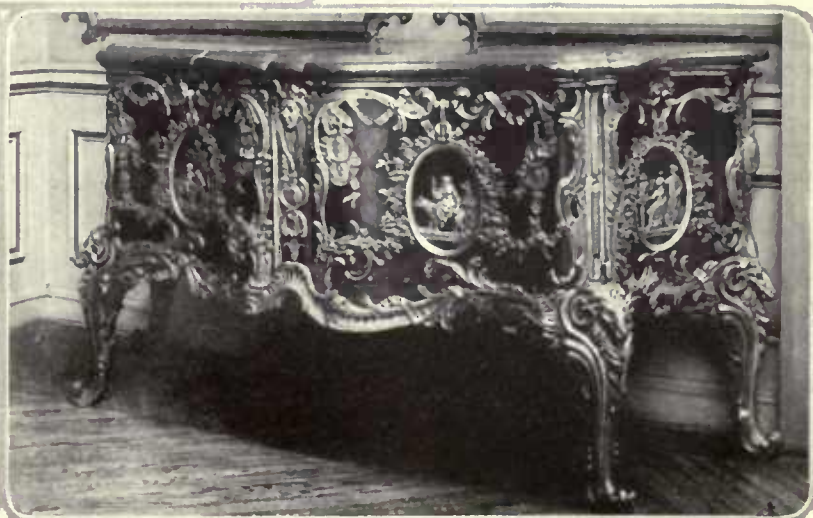
Louis XV console cabinet of parquetted veneer and ormolu



Louis XVI console cabinet of marqueterie with ormolu mounts



A commode in the style of Louis XV of figured walnut veneer with carved and gilt legs and apron. Pennsylvania Museum



A Louis XV Bahut or console cabinet; shaped front and sides, marble top, sides of checkered wood marqueterie, gilt bronze mounts and legs





*An unusually striking "architectural" effect with bulbs has been achieved in the gardens of Willard D. Straight, Esq., Old Westbury, L. I. White Queen tulips have been bedded in such a manner that the lines of the plantings are in complete harmony with the formal character of the pool.*  
Courtesy Stumpp & Walter

## BETTER EFFECTS WITH BULBS

*Suggestions for Planting Arrangements Which Are Pleasing and not Oppressively Formal—Securing a Succession of Bloom*

F. F. ROCKWELL

**W**HY is it we make progress so slowly in the way we plant bulbs?

We have long since broken the shackles which so long bound us to old ways of planting shade trees, shrubs and hedge plants. The day when every home planting, regardless of surroundings or conditions, had to include a formal, closely clipped hedge, shrubs set out with more or less geometric precision, and a *Catalpa Bungeii* on either side of the front entrance, has passed into oblivion. These things, of course, still have their uses where formal gardening is desirable, as is sometimes the case. But they have become the exception and not the general rule. We have come to realize that for the majority of cases the formal treatment is not permissible.

We have not yet, however, got this far in the use of bulbs. Whatever the reason may be, we still adhere, as a general thing, to the old-fashioned formal methods of using this particular form of landscape material. One reason, undoubtedly, is that the spring flowering bulbs naturally lend themselves to uses of this kind. If you want to make a "design" planting in the middle of the front lawn or against the veranda, with blocks or ribbons of strongly contrasting colors, and flowers of even height all in bloom at the same time, it would be difficult to find any-



*Narcissi can never be stiltedly formal—their form and habit of growth forbid that. The variety which has been used here is Poetaz*

thing more ideally suited to your purposes—with the possible exception of some of the formal bedding plants—than hyacinths, crocuses or the old-fashioned, rather fragrant colored tulips.

Some bulb catalogs offer collections of bulbs especially selected for planting round beds so many feet in diameter and including the standard bright but not always artistic colors. Then, too, bulbs are recommended for bedding, and people naturally associate them with that style of planting.

But we are gradually breaking away from the bedding idea. The amateur gardener is beginning to realize that the spring flowering bulbs, like other forms of plant material, can be used at will in painting the garden picture beautiful; that bulbs are a legitimate medium available for him who wishes to create a living vision of loveliness out of doors.

So it is coming to be realized that the spring flowering bulbs are much more important than we have usually considered them to be. Their uses are almost unlimited, where heretofore they have been considered quite limited. For high-lights in the garden picture, for splashes of color, either brilliant and glowing or more subdued and restful, they are unsurpassed. The bulb bed and the bulb border have their uses, although in the past they have been atrociously misused. These





*A good example of tulip border planting. The plants are not too closely set, nor are they aggressively prominent in the general scheme of the surroundings*



*In certain settings, bulbs are invaluable as contrasts to the rest of the planting. Here Ouida and Rev. Ewbank tulips have been used in connection with evergreens*

suggestions are not so much of a criticism of what has been done, as a plea for what can be done and has not been done, except in individual cases.

In a word, there is needed in the planting of bulbs a more general realization of the fact that they can be used just as freely, and for just as wide a variety of effects, as shrubs or perennials.

Before making up your order for this fall, don't merely take up your bulb catalog and figure out how many bulbs you will need for

*(Right) An excellent example of bulbs used in a perennial border for early effect. Notice how their blossoms add character to the arrangement of the other plants*

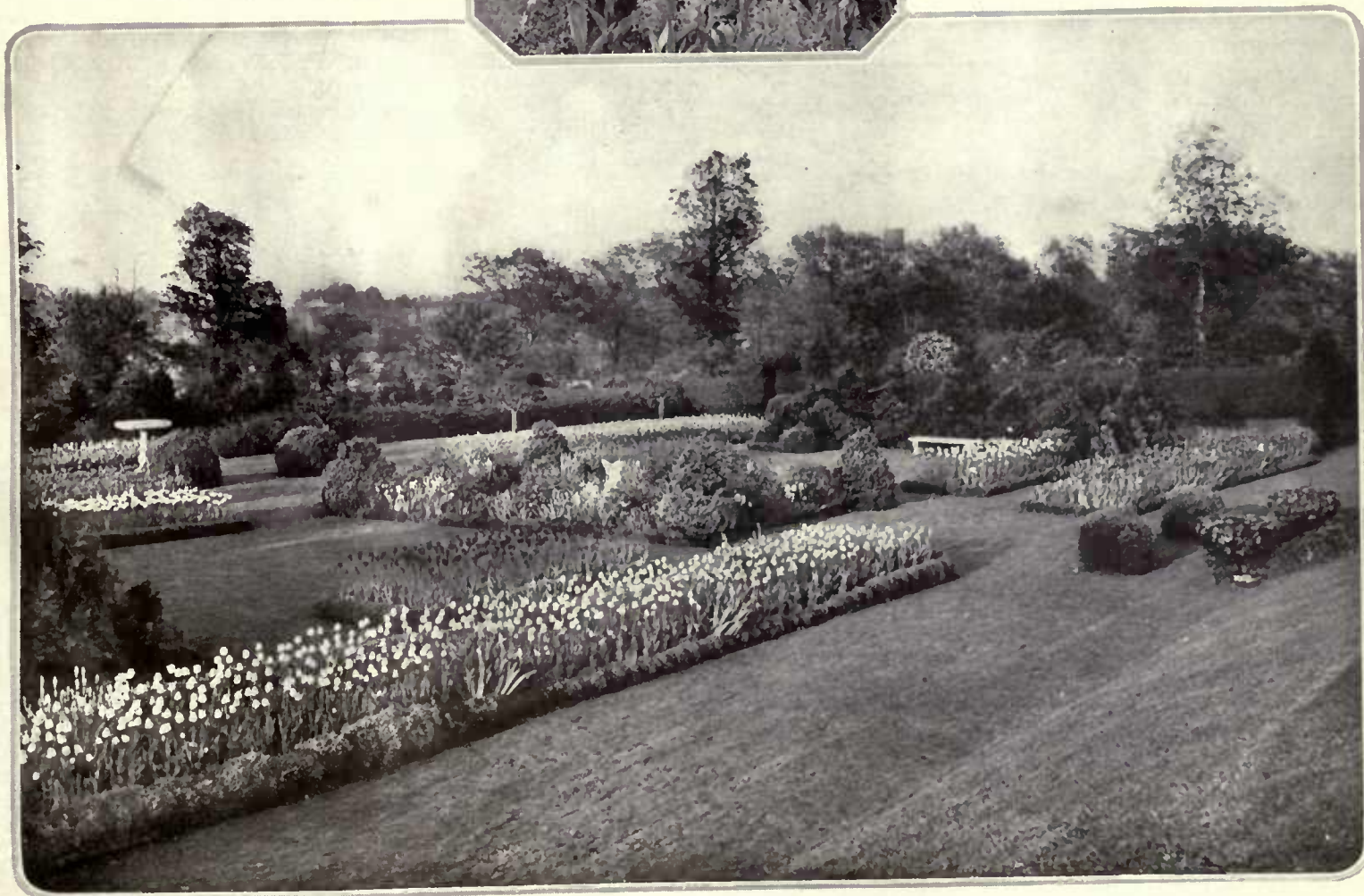


a border 20' long and 4' wide or a lawn bed 10' in diameter, but go outdoors and make up your list somewhat according to the following plan.

If you have no map of your place showing the general outline of the landscaping drawn to scale, make one. Such a map is useful for different purposes many times during the year. Stand on the porch, at the living room window, or whatever place may serve as the point from which your planting of shrubs,

*(Continued on page 66)*

*Another case of justifiable formal bedding, bearing about the same relation to front-lawn bulb stars and circles that Georgian architecture does to houses of the jigsaw period*





# TRANSPLANTING A FRENCH FARMHOUSE

*"The Yellow Patch" at Narragansett Pier Reproduces An Old World Spirit In Its Architecture and Gardens*

A FRENCH peasant cottage, typical of the thatched roof homes of the well-to-do farmer class in rural France, transplanted to a famous New England summer resort is something far removed from the conventional in architecture. Such a cottage, however, has been recently added to the fashionable villa colony at Narragansett Pier, and known by the name of "The Yellow Patch."

The "Patch" stands some distance back from the ocean. Before the war the owner, Mrs. William S. Richardson, spent many summers in rural France where she revelled in the artistic architecture of the region as she saw it in the picturesque and colorful homes of the country with the thatched roofs, the flower filled window boxes, and blossoming door yards.

## The Site

In her scheme for reproducing the architectural memories she had visualized in France, however, she was careful to choose a location which would prove a fitting setting for her ideal. That it must be roomy with ample space for door yard gardens and flower bordered walks was imperative: that its environment must be in the midst of green fields was also necessary.

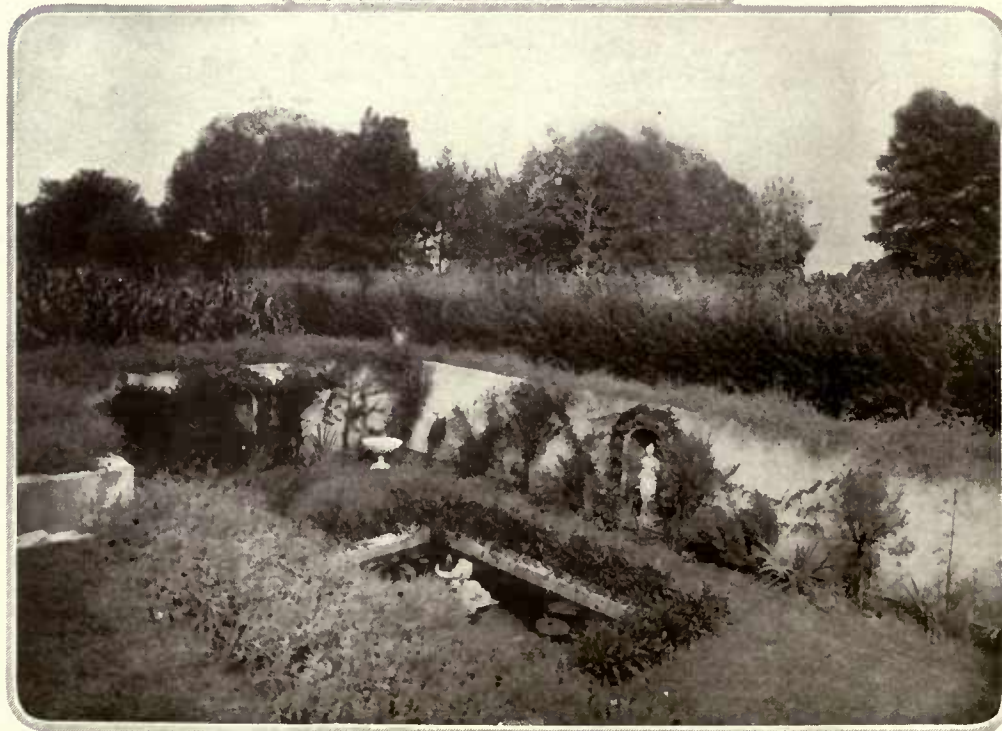
The passerby emerges from a maple bordered street with its luxuriant growth of green and comes upon the brilliant patch of yellow with the house in the background and in the foreground the kitchen garden, the flower bordered walks, the sunken garden in its setting of yellow and lavender flowers, and the stepping stones leading to the house through an aisle of yellow poppies.



*The house is set back from the road; one comes to it through a flower garden of massed loveliness*



*A wall fountain and pool with a backing of lattice make a pleasant addition to the sun room*



*One of the most interesting features of "The Yellow Patch" is its sunken garden. Statuary is let into niches in the wall. A small pool mirrors the garden colors and the sky*

It is as if one were suddenly set down in the once peaceful country of France where the homes of the peasants have always appealed to artists and poets because of the grace of the thatched roofs and fascinating exteriors.

The house is of cement in pale lilac with yellow trimmings, several coats of liquid glass being used instead of paint to give the delicate effect of lilac. The small paned windows with their brilliant yellow awnings and yellow painted window boxes, filled with yellow and lilac flowers are charming reproductions of rural French farmhouses. In front of the house is the sunken garden, this, too, being filled with masses of yellow and lavender flowers amid which canary birds sing all day long. To the north of the house Mrs. Richardson has this summer a "Victory Garden" in which the vegetable beds are fringed with blossoming shrubs.

## The Interior

The interior of the dwelling is quite as unusual as its exterior. A spacious piazza of stone with tiled floor extends to the south from the living room. Both the enclosed piazza and living room are heated by one big stone fireplace, this being possible because of a flue in each room.

In the center of the living room is a long refectory table of polished mahogany, patterned after the refectory tables seen in Old World monasteries. Rare old metal lamps, picked up in shops in Europe, light the interior.



# METHODS OF HEATING THE HOUSE

*The Principles and Details of the Hot Air, Steam, Vapor and Hot Water Systems*

*—The Advantages and Limitations of Each*

FRANK CHOUTEAU BROWN

**H**HEATING the dwelling is a science that has long depended upon the most rudimentary application of practically the same principles as those upon which most ventilating systems are devised.

The tendency of heated air to rise (and of cold air to drop) was probably discovered by some aboriginal inventor, who noticed that the rising smoke from the fire burning on the hearth stone in the center of his conically-shaped cave dwelling, rose to an aperture provided by nature in the roof, taking with it a considerable proportion of the heated air as well. Probably his first attempt to make better use of the heat was to devise some method of reducing this opening to a point where it was only large enough to permit the smoke alone to escape! When he finally became convinced of the impracticability of this idea, his next move was probably to provide an artificial passage through which the smoke would escape and, possibly in the endeavor to draw it out at the side of his cave dwelling, he discovered that heat radiated from the walls of the flue, and itself gave the same comforting warmth that he found in the original source of the heat and smoke, around the fire itself!

This discovery has been made use of down to the present day. It was the origin of the old-fashioned "drum," a barrel-shaped enlargement of the smoke pipe from a stove or range, generally located in the second story room over the stove below, and still in use in the country and Middle West. The same principle was utilized in the old systems of heating found in Pompeii, and excavations in ancient Greece, where steam or heat rising in hollow walls from furnaces below produced heated chambers or warmed water in bathing pools in the public and private baths.

**G**RADUALLY the smoke passage was extended and brought down nearer and closer to the fire; then the hearth stone was moved from the center of the room to the side wall and partly recessed or enclosed by projecting wings or buttresses on the wall, until it gradually took on the recognized form of the modern fireplace on the one hand, while on the other, it shaped itself into the stove—made of various materials but always with the same intention of providing radiating surface for the heat, while carrying off the smoke, gas and odor from the burning wood, charcoal or coal.

Some of the best types of stoves were the old-fashioned, circular, sheet iron heaters, of which occasional remnants still survive in remote suburban New England railway stations. There also exists a hybrid type—a cross between the two breeds just described—which has taken its best known and most attractive form in the so-called "Franklin stove," which is actually an open fireplace constructed entirely of iron and placed a foot or so into the room and clear of the wall behind, to which the smoke pipe connection is made, thus taking advantage of every possible inch of radiating surface provided by the fire.

Modifications of this type sometimes show doors or shutters pulling in from the sides to enclose the front, thus reducing the draught

and enabling the fire to be kept over night with the utmost economy of fuel; while still another type takes the form of a soapstone box with iron door on one end or the side, and of almost the same shape or proportions as the Franklin grate. This, too, is of unequaled radiating value; and when found in some old house or country village should still be cherished as a rarely efficient and economical source of heat, to which we may be forced—or perhaps even be glad!—to return, if the present tendencies in strikes and higher freight rates combine to bring the cost of coal much higher!

**T**ODAY, there are three kinds of heating which are of most general use, and therefore of probably greatest interest to the readers of this article. First, because it is both the cheapest to install and the most generally in use, is hot air. By this method of heating cold fresh air is taken from without the building, drawn down through a box conduit which ends in an air chamber beneath the heater, and then drawn up around the fire pot, heated, and sent up through tin pipes to registers, located in the floor, or in the walls just above the floor, in the rooms to be heated.

This system possesses many advantages—especially for the small house of compact plan, for which it is peculiarly adapted. To provide the best results, care has to be taken with its installation; the cold air duct has to be of a properly proportioned area, taken from the north or west sides of the house; the furnace has to be located near the center—or, better still, somewhat north of the center—of the house, about equidistant from the location of the registers in the plan. The pipes supplying the registers have to be properly proportioned, and taken off the hot air chamber that forms the top of the furnace in such a way that the rooms to the north of the heater will connect with the more favored locations. The registers have to be properly located in the rooms, with the piping connections between them and the furnace of even inclination, direct in their arrangement, and not too much flattened in shape when enclosed and carried in partitions. It is also important to have a separate pipe for each register, as whenever two registers open from the same box, one is bound to steal the heat from the other.

This system cannot be used to advantage in a long and narrow house, as it is difficult to force the air into those rooms in the directions from which come the coldest winds or weather; but for the small house with nearly square plan it makes the cheapest and most economical heating system. A still cheaper variant of this is a "single pipe" installation, where all the heat is delivered through a single flue directly over the top of the heater, pouring the warmth up through the center of the house, leaving it to "mushroom out" to all the various rooms. As the air cools it settles down near the outside walls and then is drawn back over the floor to the center of the house and down through a hollow circular collar or ring surrounding the hot air supply pipe, which conducts the air down into the furnace, where

it is reheated and again circulated through the house.

**T**HIS system has no cold air box bringing air in from outdoors. To be successful, the heat has to be supplied to a central room or hallway from which it passes uninterrupted to surrounding rooms through open doorways. A certain economy is effected by this method, first in the installation, in the saving of pipes and registers to the different individual rooms; and second, by reheating and using over again the air inside the house, instead of continually drawing in air of the outdoor temperature, which requires a greater amount of heat to warm it sufficiently to heat the dwelling.

On the other hand, it is this continual supply of cold air, fresh from outdoors, which makes the hot air heating system the healthiest possible method, because it is impossible to obtain results without a constant supply of air to be heated, the circulation of which also provides in itself the best possible ventilation system! It is also possible and, indeed, desirable with a hot air furnace to humidify the atmosphere inside the house by placing inside the furnace a water receptacle, which, if kept filled, will evaporate and distribute the water in the form of moisture over the house, at the same time as the warm air itself is circulated. This moisture in the air prevents furniture from being dried up and falling apart, while it also makes the heat more effective in the case of the dwelling's inhabitants—according to a principle which requires no convincing argument to those individuals who have been rendered additionally uncomfortable in hot weather by an unusually moist or "muggy" day.

To produce the best results in the individual rooms, it is necessary to install the hot air register near an inside partition, so that the air can rise and fill the upper part of the room before it becomes cooled by contact with an outer wall or window. It should also be on the opposite side of a room from an open fireplace or doorway. Rooms must be kept open, however, as it is impossible to heat a room which is closed, because the warm air will not enter—being held back by the cushion of dead air already filling the closed room—until a door or window is opened, thus starting up a circulation which, by the formation of a current of air, begins to move the cold air out and allow the warm air to enter the room.

**T**HERE are also various modifications of the hot air system to adapt it better to meet special conditions. On a larger house two furnaces, one large, the other small, can be installed under a common hot air chamber, permitting one furnace to be run in the milder weather, and requiring both to be lighted only in the middle of the winter. The firepot can also be surrounded by a water-jacket, in which a certain amount of water can be heated and then circulated through hot water coils or radiators in the bathrooms or to the most

(Continued on page 72)





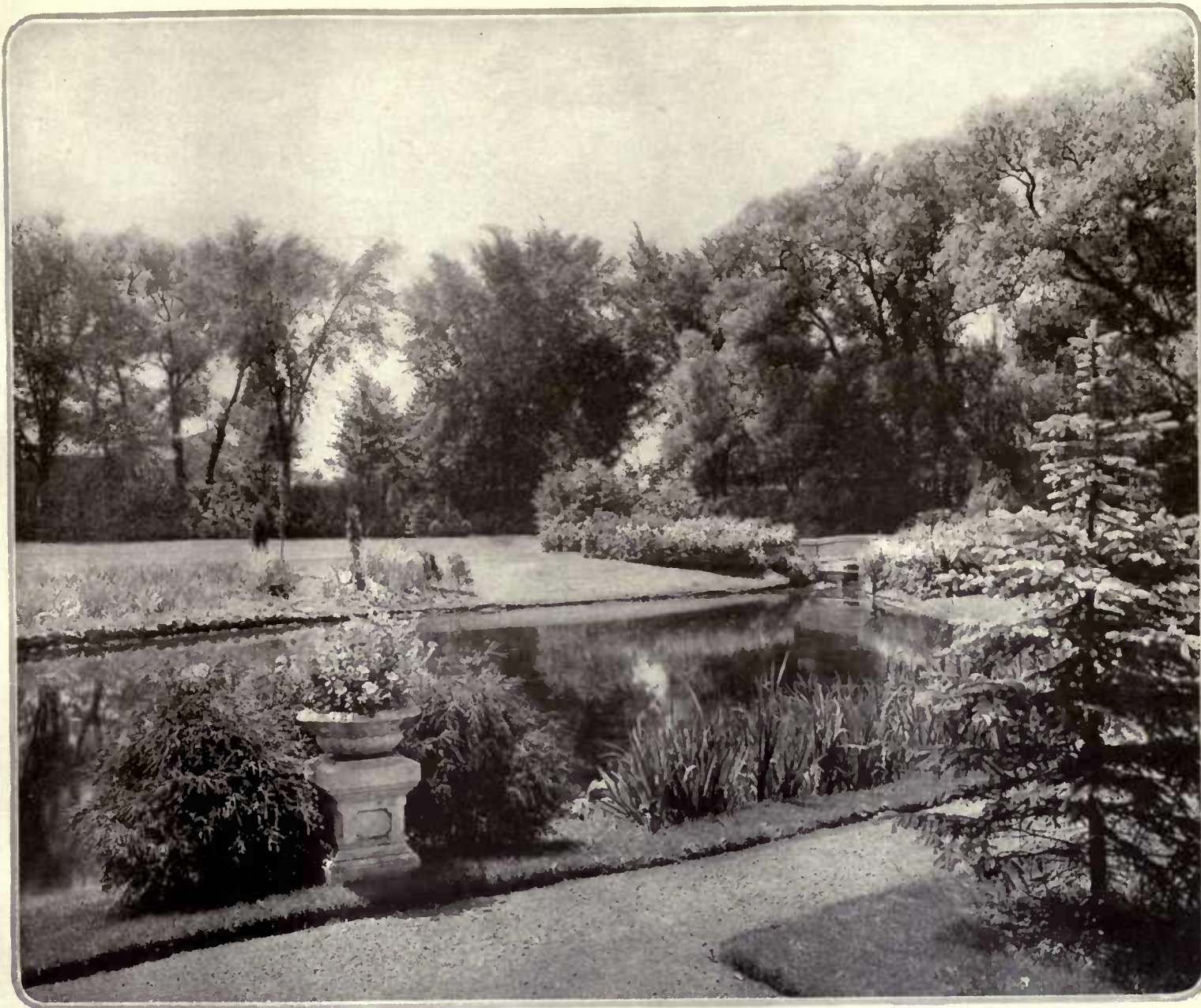
Hewitt



*The decorative value of vines against a wall of dazzling whiteness is shown in this garden of Mrs. John C. Phillips at Beverly, Mass. They hang in profusion over the balustrade and clamber up from the border of perennials, making a charming background for the quaint old statue of St. Francis that surmounts the bird bath and fountain*

*Most successful is the arrangement of this garden vista. The dark background of luxuriant trees, the rich beauty of the perennial borders, the accentuating potted hydrangeas, all lead up to and enhance the delicate grace of the little Diana at the end of the path. This is a bit of the garden on Mrs. Gordon Abbott's estate at Manchester, Mass.*

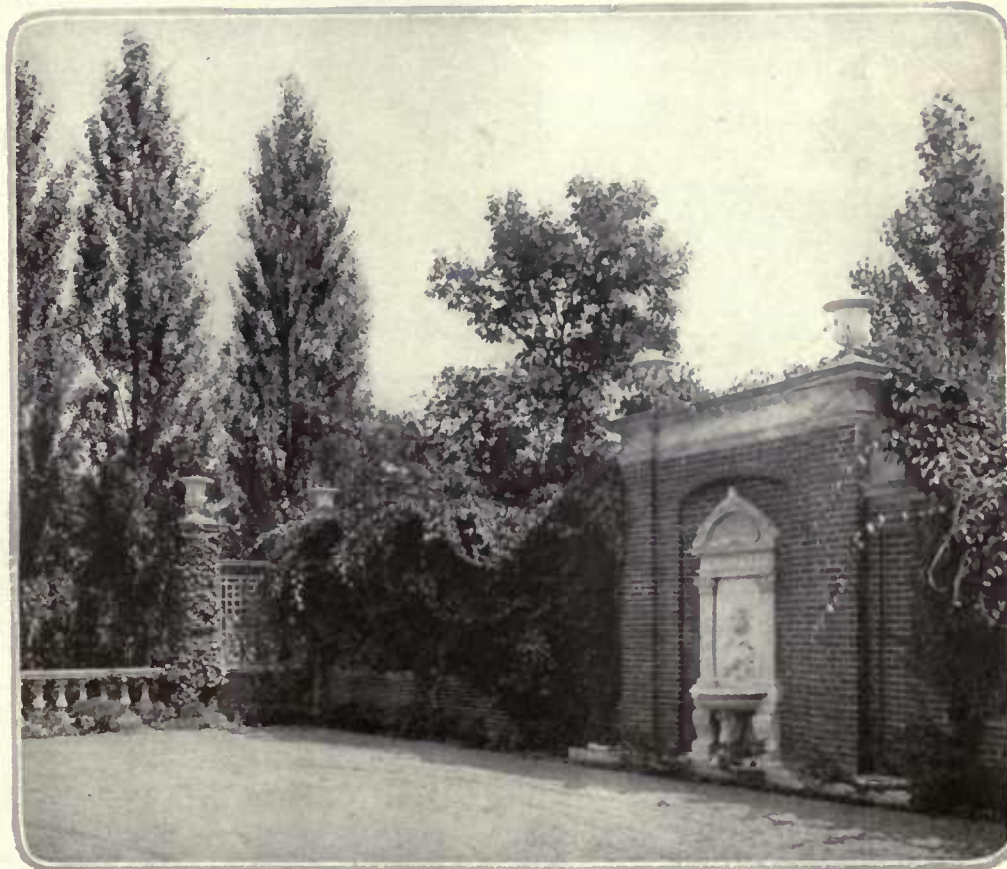




*It's a far cry from the humble "swimmin' hole" of bygone days to this regal pool set amid the formal beauty of graveled walks and far-stretching lawns and surrounded by majestic trees that cast their shadows in its mirrored depths. The effect is one of unusual simplicity and dignity. It is on the estate of Mrs. Gordon Dexter, Beverly, Mass.*

## AN INTERESTING GROUP OF NORTH SHORE GARDENS

*This might be the corner of some garden in Italy. Italian is the wall fountain of white marble, exquisitely carved and effectively placed in a setting of contrasting brick. The marble balustrade and graceful urns, also reminiscent of Italy, have for a background, most Italian of all, the imposing beauty of Lombardy poplars. Mrs. Frank P. Frazier's garden, Manchester, Mass.*







*The rococo style of Louis XV affords one of the most exacting tests for the wood carver. This mirror frame was photographed "in the white" before finish was applied, and shows the fact that it is honest wood carving*

## WHAT TO KNOW ABOUT FURNITURE

*The Grades of Makes—Woods and Their Handling—Good and Bad Cabinet Making—The Maker's Integrity—Hardwood—When Furniture Bargains Pay*

### MATLACK PRICE

THE careful examination of a great deal of furniture makes it apparent that there are important differences even as between two pieces of furniture of corresponding grade, suggesting to one who would buy carefully that some bases for appraisal might prove very valuable.

Among the essential points which the writer intends to bring out here, no allusion will be found to historic styles, considered either with reference to their appropriateness or the accuracy of their stylistic rendering. The technicalities enumerated cover points which exist irrespective of style, but associated, rather, with the grades of furniture.

While there are a great many grades of furniture made and sold in this country, three broad divisions must suffice for our immediate survey; their designations, according to the parlance of the trade, being cheap, medium or good, and "custom."

The first division obviously includes, at its



lower end, a vast output of outright worthless furniture, graded up to furniture which possesses some degree of merit—in design, if not in quality and construction.

The first division includes, at its upper end, a great deal of very fine furniture, really too good to be designated "medium." Perhaps it should be rated "good," or "fine," with the custom-made furniture called "super." There is but a very short distance between the better makes of this "medium" group and the average "custom" piece. The distinction, indeed, is one of trade phraseology rather than of actual merit or value.

By "custom" furniture is meant that grade which is intended for a very limited market, and a market in which price competition does not exist to anything like the extent it exists in furniture of the first two classes.

The real point of drawing these distinctions is to call attention to the frequently seen mistake of judging a given piece of furniture by



*In overstuffed furniture it is especially necessary to rely upon the manufacturer's reputation because the essential points of construction are hidden*

*(Left) The antique feeling of this cabinet and the carefully executed finish cannot be done with speed or volume. It is typical of the best work*

*(Right) Here is good construction—drawers and doors fit perfectly, hinges and hardware are applied in a workmanlike manner, moldings are well mitered*





a set of considerations which actually belongs to another class. In many instances, everyday furniture is a more serviceable choice than furniture of the higher grades, and may be equally desirable from purely technical points.

First of all, then, when considering a piece of furniture, its grade should be ascertained, and judgment of its merit be passed accordingly. If it is a piece of cheap furniture do not expect too much. If you buy it, do so with the knowledge that it is cheap, and that its deficiencies cannot be condemned by comparison with a more expensive piece.

In the examination of more expensive furniture, you are in a position to demand more, and to feel more justly shocked at the discovery of deception or technical flaws. In a piece of custom made furniture, you may demand the utmost in the designer's art and the cabinet-maker's craft, for both, along with sundry and various other items, are included in the cost total which you are paying.

Perhaps, for the sake of clearness, and in response to the editor's request for a practical and useful article, the reader will accept an itemized table of "points," which will then be enlarged upon more or less in detail. The literary aspect of the essay in hand may be hopelessly impaired by "tabulation," but the loss, making for practical utility, will really figure as a gain.

#### Furniture Points

The reader, then, when about to buy furniture, whether a single piece or a houseful, might take cognizance of the following points:

1. To begin with, what grade of furniture am I buying? Cheap furniture? Medium or good furniture? Or "custom" furniture? If I were buying a motor car I could not expect to get a Rolls-Royce for \$650.00.

2. Therefore, what shall I expect and demand, and what shall I not?

3. Some elements which distinguish "cheap" furniture and make possible its low cost are: inferior and substitute woods, low grades of wood, imitation carving, no carving at all, no lacquer or decorations, poor decorations, poor finish, poor construction, especially in drawers, poor hard-

*The Brothers Adam had the best artists of the day execute the medallions on their furniture. Equal care was shown in the production of this modern example*

*Doors as large as these must be well hung and truly fitted, and the sliding trays and drawers demand conscientious workmanship in every respect*



ware, for the fittings, and poor design.

4. Some elements which distinguish good furniture, and contribute to its high cost are: fine woods, real carving, inlay and marqueterie, real lacquer decorations by real artists, fine finishes, honest and thoroughly workmanlike construction, fine hardware, fine design.

5. Consider: cabinet woods and commercial substitutes.

6. How about veneering, and how about solid vs. "built up" panels?

7. Consider: construction in general; stability, drawers, blocking, application of hardware.

8. Consider: hardware, moldings and profiles, turnings, miters.

9. Consider: finishes "antique" vs. "piano." "High-light," varnish, wax and oil.

10. Lacquer or painted decorations must be well done.

11. What do I know about "over-stuffed" (upholstered) furniture?

12. Reputation—the integrity of maker and seller.

13. Are "Bargain Sales" all that they claim to be? How about buying "Samples"?

This may seem a complicated list—yet a fairly well-formed knowledge of furniture is just that complicated.

Taking this tabulation now, as a basis for the rest of our study, we find that items one and two were disposed of, or at least discussed earlier, which brings us to number three.

Here seems to be a dark list of furniture crimes—and yet, if a good part of the public wants a bureau that looks like a hundred dollars and can be bought for thirty, the manufacturer has to save on the cost somewhere.

#### The Woods Used

Really inferior woods should never be used, but the usual substitutes are really splendid woods. Their greatest misfortune is in being misnamed to suit the public demand.

Birch, for instance, is a fine wood, which can be finished in close imitation of mahogany. For frames and posts, as in a bed, it is struc-

*(Continued on page 84)*

*An interesting piece from a finely made dining room set shows veneer of rare woods laid with a precision and accuracy worthy of the best traditions*





# COLONIAL PORTRAITS *as* DECORATIONS *in* MODERN HOMES

*The Works of Smibert, Blackburn, Copley and Other Famous Masters—Their Analogies with Colonial Furniture and Decoration*

PEYTON BOSWELL



"Mrs. William Allen," by J. Wollaston, who painted in the South about 1750, with fine color and romantic dash. Courtesy Macbeth Gallery



"Mr. Webb," by Gilbert Stuart, (1755-1828), who, following the traditions of the English school, could even make the portrait of a man decorative. Courtesy Knoedler Galleries



"Mrs. William Allen," by Wollaston. She was Mr. Allen's second wife and was wed at fifteen. Note the doll. Macbeth Gallery

**T**HIS is the day of indigenous art in America.

Partly due, perhaps, to the new awakening of patriotism in the country, it is nevertheless pleasing to think that the wave of appreciation for native works of art also has much of its origin in a real development of our good taste, which has at last led us to see that nothing can be quite so appropriate in America as that which America itself inspired. Therefore the connoisseur hails with joy the new tendency of the people to prefer contemporary American paintings to those that came from abroad and contemporary American sculpture to the product of Europeans.

In the realm of the antique this predilection for native art is reflected no less strongly in the popularity of Colonial furniture, which is most eagerly sought by the collectors, and the search for old American portraits to be used as decorations in our homes. Both movements have developed in the last few years. The same stateliness and beauty that characterizes one characterizes the other. The substantiality and austerity that are the charm of Colonial decoration, have their concomitant qualities in the purity and rigid integrity of Colonial portraits.

## Analogous Painting and Furniture

The analogy between Colonial furniture and Colonial painting is so close that their development may be said to have been not only similar, but identical.

The cabinet makers of the early American era used as their models the furniture created in the mother land. However, they did not



"Mr. William Allen," by Wollaston. Smiling and at ease, he was a typical gentleman of the South. Courtesy Macbeth Gallery

slavishly imitate the English originals but adapted them in a free manner. Some of the delicate beauty of the prototypes was left out, but in its place appeared an element of rugged and austere individuality—a crudity that is now cherished because it so aptly represents the character and personality of our forefathers, upon which the structure of American achievement is founded. Yet some of the Colonial

cabinet makers were so endowed with the worship of beauty that their products rank in artistic value with the best that their contemporaries did across the Atlantic.

Likewise, the portraitists of Colonial times found their inspiration in the work that their fellow painters had done in England. A few of them went to Italy, where they drank from the same font as their English brethren, but they invariably spent more time in London. However, by far the greater number developed their art in America and never left its shores. Beginning by copying prints, they learned their art mainly from actually painting men and women; hence, like Colonial furniture, early American portraiture owes its chief charm to its truthfulness and its perfect reflection of the times.

## Decorative Qualities

Now, because early American painting owed its inspiration and much of its origin to England, it had to be decorative in color and arrangement. It would be hard to find anything more beautiful in the whole world of art than the great paintings of the Eighteenth Century English school of portraiture. Bright color and carefully composed arrangement were their very essence. One has but to recall the masterpieces of Reynolds, Gainsborough, Romney, Hoppner and Raeburn to appreciate this truth. The works of Jonathan Blackburn, John Singleton Copley and Benjamin West show the direct analogy that existed between the early English and Colonial schools. These artists aimed to achieve beautiful compositions that would grace the walls of the



owners, as well as faithful portraits of the sitters.

The perfect consonance between Colonial furniture and Colonial painting has an important bearing on the uses to which these old portraits can now be put, and gives the key to their increasing popularity as decorations in the homes of modern Americans, aside from the patriotic and sentimental aspect.

Of course, it goes without saying that old American portraits make ideal decorations for Colonial rooms; nothing could be more appropriate. But, due to the similarity in development pointed out above, these old pictures are equally at home in rooms of pure Old English design; as decorations they are in the same tempo and are just as appropriate as a Reynolds or a Romney or an Old English mezzotint. This is more important than first appears. There are French rooms and Italian rooms, but Americans at the present time, as well as for the generation past, are showing marked preference for Old English and Colonial rooms. Is it any wonder then, that these early American pictures, after reposing through the dusty years in attics and out of the way nooks in the houses of unappreciative owners, are being brought out and, after having the grime cleaned away, are being displayed in the dealers' galleries and eagerly acquired by home builders and collectors?

#### The Day of the Portraitist

The public generally has the idea that artists were few in Colonial times and in the early days of the Republic, and it will be a surprise to many to know that, in proportion to population, there were far more portraitists working in those times than now. Though much of the work was so crude it has not survived, there was no scarcity of painters and no scarcity of commissions. There was no photography in those days, and the art of engraving, which



"Duke of York," by Benjamin West (1738-1820) a splendid decoration in the grand style of English portraiture. Vose Galleries, Boston



"The Spanish Mantilla," by Thomas Sully (1783-1872). A typical work by the first American romanticist. Vose Galleries, Boston

Romney used. What was more natural than for him to try to represent the human lineaments with his brush? In many instances he tried and succeeded, at first crudely, and then, with practice and study, so artfully that, at length, he developed into a portraitist of talent.

Another easy stepping stone to portraiture was the sign painter. As everybody knows, instead of street numbers, locations of business houses and inns in Colonial towns were given by signs. "In-Such-and-Such a street, near

(Continued on page 82)



"Anna Izard," by Gilbert Sully, shows what a splendid decoration the artist could paint

"Caroline Ritchings," by Thomas Sully. Courtesy Vose Galleries, Boston

"Mrs. Van Rensselaer," by James Sharples (1751-1811) Knoedler Galleries



in a way filled its place in England, was not very far developed in the colonies, so that almost the only means which our ancestors had of preserving the features of themselves and those dear to them was to call in either a portrait painter or a miniaturist. There was just as much personal vanity then as now, and artists were always in demand. They travelled sometimes from city to city, setting up a studio and inserting an announcement in the local paper that they were ready for business. Italian and French and German artists came to America.

#### The Carriage Painting School

How would you like to have your portrait done by a carriage painter? At first thought the idea seems very curious. Yet in scores of instances the young portraitist graduated from the carriage shop. In those days, before the coming of the machine age, a gentleman's carriage was a work of art. It was built out of the choicest of materials, just as carefully as was the furniture in his drawing room, and when it was done it was embellished just as beautifully as is a millionaire's \$10,000 motor car of today.

The carriage painter had a calling he was proud of, and with painstaking honesty he turned out the finest job that was in him. He worked with the finest pigments money could buy—with just as good colors as Reynolds or



# USING THE COUCH END TABLE

*With a Settee or a Large Upholstered Chair These Little Stands and Tables Comprise a Convenient Grouping*

MARY H. NORTHEND

IN the assembling of furniture, three essential things should be thought of—comfort, decorative value, and space saving. All three of these ideas are combined in table ends, or elbow tables, as they are sometimes called. They are small, picturesque pieces that tuck away most conveniently at the end of the davenport or chair, yet are large enough to hold a few books, an ash tray or a lamp.

Willow is occasionally used for this purpose, but is preferable for the sun room or porch. Its lightness of construction is an advantage in moving about the room and it often adds an effective note to the color scheme.

In the history of English furniture, table ends are definitely connected with certain periods. Consequently for reproductions to be authentic they should be made of the same wood that was used in that period.

## Periods and Woods

The earliest known in England was of oak, which was in favor throughout the Elizabethan and Jacobean period. This wood lent itself readily to carving, for the furniture of that time was especially rich in ornamentation. Toward the end of the reign of the Stuarts, walnut was imported from the Continent, and during Queen Elizabeth's reign this wood was generally used for furniture construction. William and Mary, as well as Queen Anne tables are largely made of walnut. It was not



*A pleasant hall-way grouping consists of a sofa and a turned table*



*An Italian table assists in a corner group. Lee Porter, decorator*

until the Georgian Period that mahogany was extensively employed, Chippendale being the first to make it popular. He was followed by Hepplewhite, who chose it for his most characteristic wood, and Sheraton and the Adams Brothers used it largely for marquetry. In England, particularly during the Georgian Period, it was accepted universally as the most popular material for furniture. The American Colonists followed this example, and produced wonderful bits of mahogany furniture.

## Two Adaptable Styles

The two periods that are most adaptable for our use are the William and Mary and the Queen Anne. Both of these are easily determined, the former by the bell-shaped turning in the legs, the latter showing graceful carving, and the cabriole leg, which was a favorite in all Queen Anne pieces. Of these the clever little William and Mary corner table affords a maximum amount of comfort and usefulness, demanding as it does, a limited amount of space and solving often the problem of decorating an awkward corner. To the lover of the Colonial, however, the small gate leg table especially appeals, as it adapts itself to so many different purposes.

Much attention is being devoted today to the styles of furniture which originated during the reigns of the four Louis of France. The

*(Continued on page 76)*



*While beautiful settees of this type require no end tables, the proximity of a small stand assists the ensemble. H. F. Huber & Co., decorators*



*This interesting three-legged table with Dutch feet, gives a note of contrasting color as a sofa end. Earle Campbell, decorator*





## A LITTLE PORTFOLIO OF GOOD INTERIORS

*Purely classic architecture is not always a success when applied to interiors. There is an aloofness about it, that, although we admire, leaves us cold. The happy combination of simple lines and delicacy of ornamentation is what makes this English drawing room one of rare beauty. The eye is caught and held by the pure grace of the figures in the frieze—reminiscent of old Greece. It is carried up to the*

*delicate feather motif of the molding and on the perfectly balanced ornamentation of the ceiling. And herein lies the secret of success in this room. The classic lines have been followed with judgment and appreciation, but relieved and softened by unusual beauty of decoration, the whole creating an effect of dignity and warmth. Atkinson & Alexander were the architects*





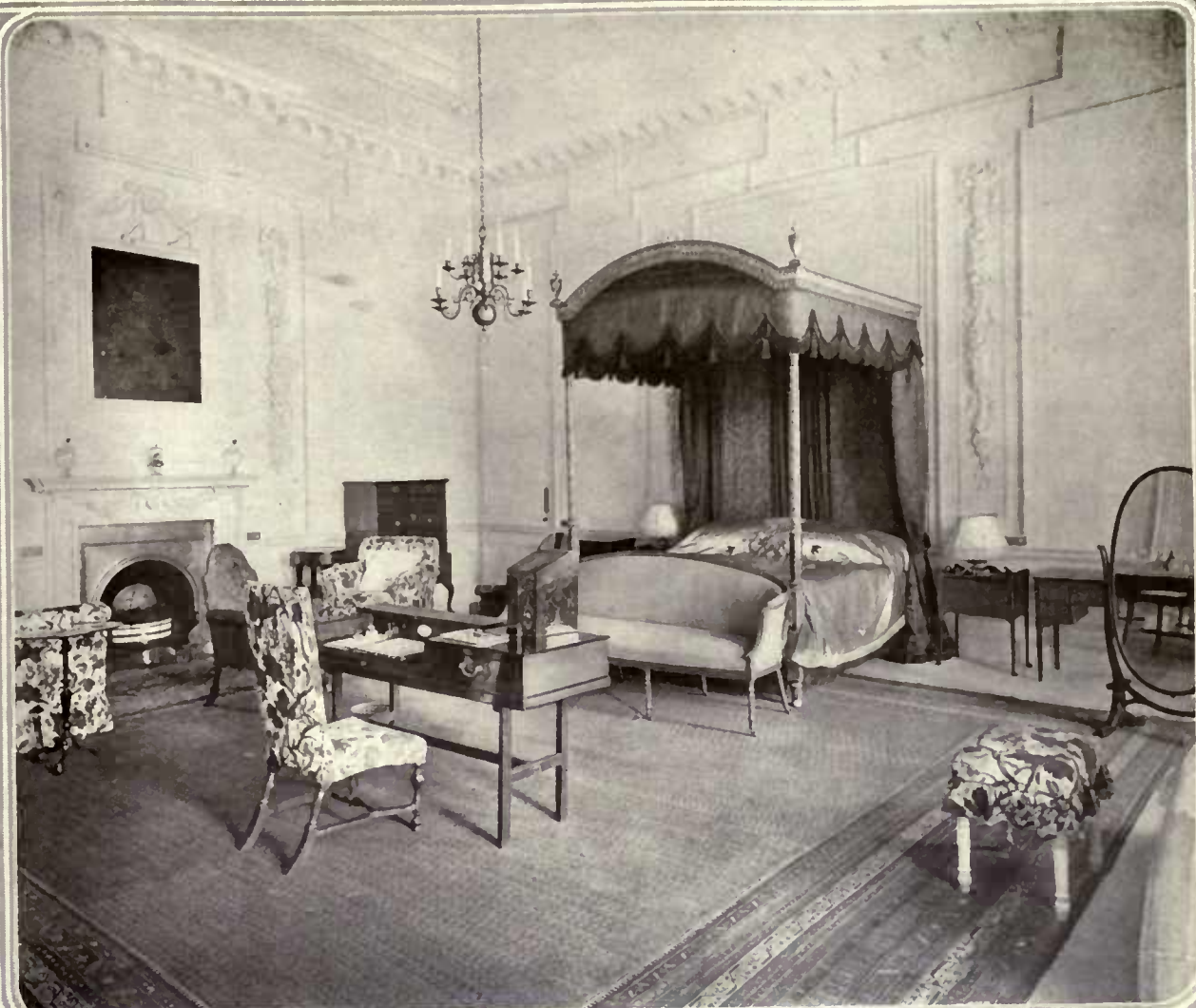
*The importance of just the right background is aptly shown in the soft gray of these plaster walls. They emphasize the beauty of old Chippendale furniture and throw in relief the dull coloring of Chinese porcelain jars. Hofstatter & Co., were the decorators of the room*



*The simplicity and dignity of this drawing-room are an admirable setting for the shimmering beauty of a crystal chandelier. The two rooms shown on this page are in the New York home of Alfred G. Paine, Jr., Esq. C. P. H. Gilbert was the architect*



The walls and ceiling are especially interesting in this State bedroom at Lees Court, Kent. The delicacy of coloring and richly carved panels and border make an excellent background, alternating in interest with the stately Hepplewhite, Sheraton and William and Mary furniture



Rare Chinese porcelains demand an unusual setting, and what is more perfect than the classic simplicity and beauty of this hall in an English town house? In contrast is the hanging chandelier of wrought iron. Atkinson & Alexander were the architects





The new box-barberry is admirably adapted to use, as here, for formal edgings. It requires little pruning to keep it low and compact, and is perfectly hardy. Courtesy Elm City Nursery Co.

## DO YOU KNOW ALL THE HEDGES?

*The Hedge Is the Frame of the Garden Picture, and It Should Be Carefully Selected—New Good Hedging Plants*

F. F. ROCKWELL

**M**OST garden pictures are incomplete without a frame—and the frame is the hedge. In landscaping on a large scale, of course, trees, or the shrubbery masses, may take the place of the hedge, in forming the outside framing for the whole planting; but even in such cases there are likely to be smaller units, pictures within the picture, which are to be "tied together" by a hedge of some sort.

Hedges constitute one of the most important features in a planting of any kind, especially in limited areas, and yet how frequently one sees a garden picture where the frame is an absolute misfit! A stiff, formal hedge around a planting that in every other respect is along naturalistic lines is about as much in keeping as a heavy gilt frame about a Japanese print. A solid mass of evergreens around a small suburban lot planting, or a little low-growing border hedge surrounding a life-size place, with real trees and roads and gardens inside, are equally inappropriate.

### The Sort of Hedge Desired

The first point to decide about your prospective hedge is, in most cases, its height. It should be in keeping with the rest of the planting. Furthermore, it may be needed to shut out the street or an undesirable view. It is often desirable to have a boundary hedge of different heights at various points; this may call for several different kinds of plants.

The next consideration is the purpose of the hedge. If it is to be purely ornamental, then the range of selection is wide. If, in addition to being ornamental, it is desirable to serve as a protection against dogs and children, or effective as a windbreak or screen in the winter as well as summer, the number of things that answer your purpose is more limited.

And then there is the character of the planting to think of. Do you want something prim,

trim and formal, or natural and informal in its growth?

As a group, the privets probably still come first in importance as hedge plants. One of the reasons for the wide popularity of the California variety has undoubtedly been that its easy propagation makes it available at a low price. But it has many other good qualities.

It produces a dense, thick growth in a remarkably short time; it is green clear down to the ground; it lends itself readily to training or shearing, which is often desired; it thrives in sun or shade, and the foliage is attractive throughout the season. But it is not hardy, and this is a vital drawback to its making a perfectly satisfactory hedge. While it will withstand zero weather, it is not safe north of Washington. While it recovers quickly from a freeze that merely kills it back to the ground, it will occasionally be killed outright north of New York; and in the north and northwestern states it is so uncertain that it has never come into general use.

For these reasons hardier forms of privet have been coming into more general use during the past few years. Three which have become quite generally known are *Ibota*, Regel's and Amoor River. *Ibota* is similar in habit of growth to California privet, but the foliage is not so glossy as that of the latter. Regel's is a low growing, spreading form of *Ibota*, equally hardy. It is especially desirable where only a low hedge is wanted, and requires little attention in pruning. Incidentally, plants raised from cuttings should be procured, because seedlings vary greatly from type.

### A New Privet

The most recent of all, and, so far as I know, the result of the only intentional, scientific attempt to produce a really hardy form of California privet, is *Ibolum*. This, as the

name implies, is a cross between *Ibota* and California (*Ovalifolium*). Out of some thousand seedlings this was selected, after seven years' experimenting and testing, as the most like California in type and habit of growth that was absolutely hardy. I saw the stock that came through the winter of 1917-18 unscathed in Connecticut, where California in the same vicinity was killed to the ground and below. Fortunately, *Ibolum* may be propagated as readily as California, so it should soon be generally available. *Ibolum* was given a certificate at the last Convention of the American Association of Nurserymen.

### The Barberries

Next to privet, barberry has been more generally used as a hedge than any other one plant. The Japanese barberry (*Berberis Thunbergii*) has been rapidly gaining favor at the expense of the common barberry. It is about ideal as a low, spreading hedge, especially for the front boundary line where it is usually desirable to have a low hedge and at the same time one which affords effective protection. The dense growth of the Japanese form, with its tri-pronged thorns, makes a hedge that even a cat will avoid. It may be left to take care of itself, being perfectly hardy and growing in a graceful, spreading form; or you may trim it. It colors up superbly in autumn, and its bright scarlet berries make it attractive in winter, especially as the dense growth often catches and holds the snow with a charming effect. The common green or purple leaved sorts of barberry are host plants for the rust disease which attacks wheat, and for this reason they are taboo in the western grain-growing states. But the Japanese form, the Department of Agriculture has decided, is free from this peculiarity.

(Continued on page 80)





*The Tudor window is a distinctive and formal contribution to a room. Grosvenor Atterbury, architect*



*A cottage room is enhanced with small pane windows. F. Sterner, architect*

*Rounded arched windows suit the stairs. E. B. Gilchrist, architect*



*The Colonial window and its decorative trim has a simplicity worth copying*



*Arched triple windows will lighten the sun porch. Kenneth Murchison, architect*

## WINDOWS FROM THE INSIDE



*Leaded casement windows add finish to this dining room. Cross & Cross, architects*



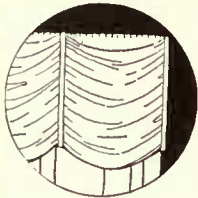
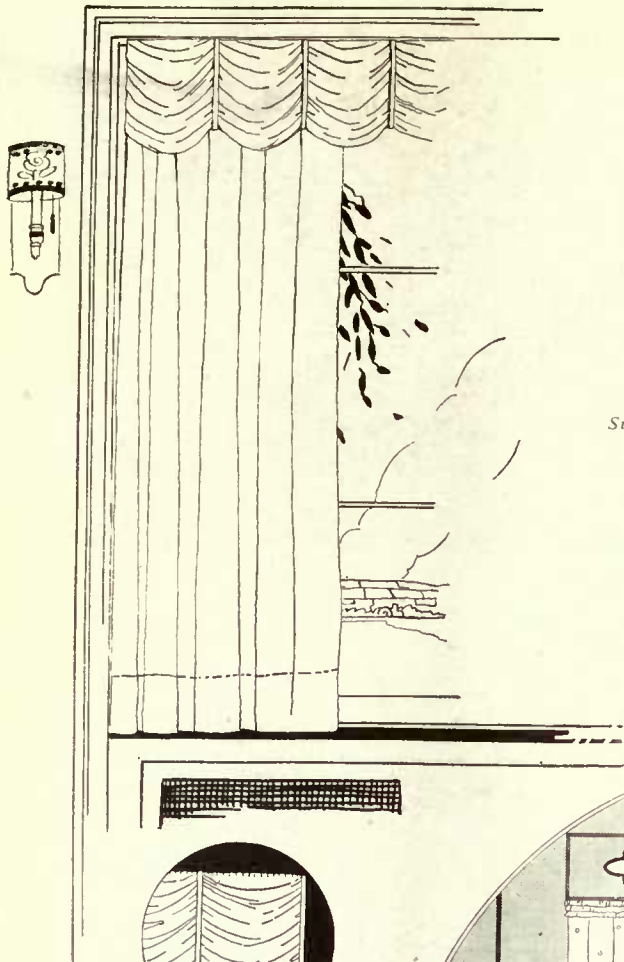
*French doors and windows are fitted for interior passages and exterior entrances*



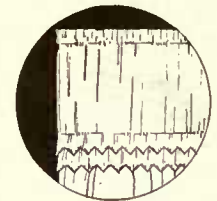
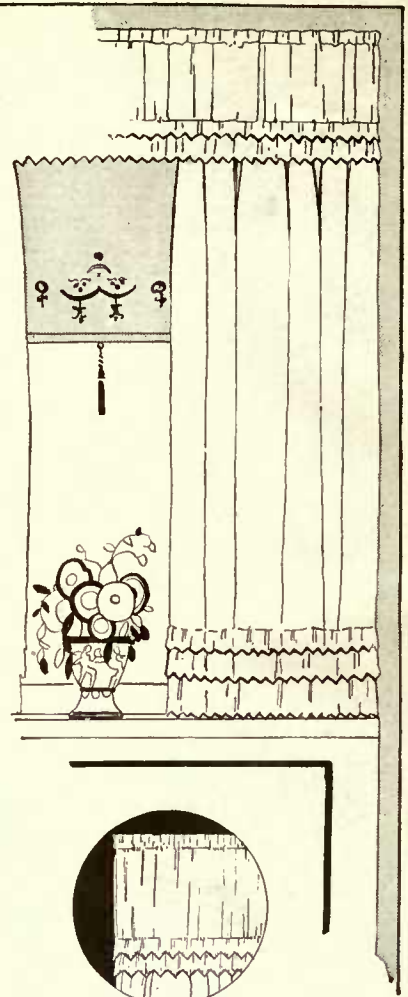
# HOW TO MAKE YOUR OWN CURTAINS

Designed by AGNES FOSTER WRIGHT

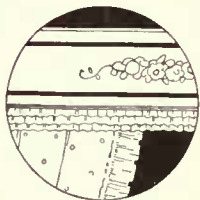
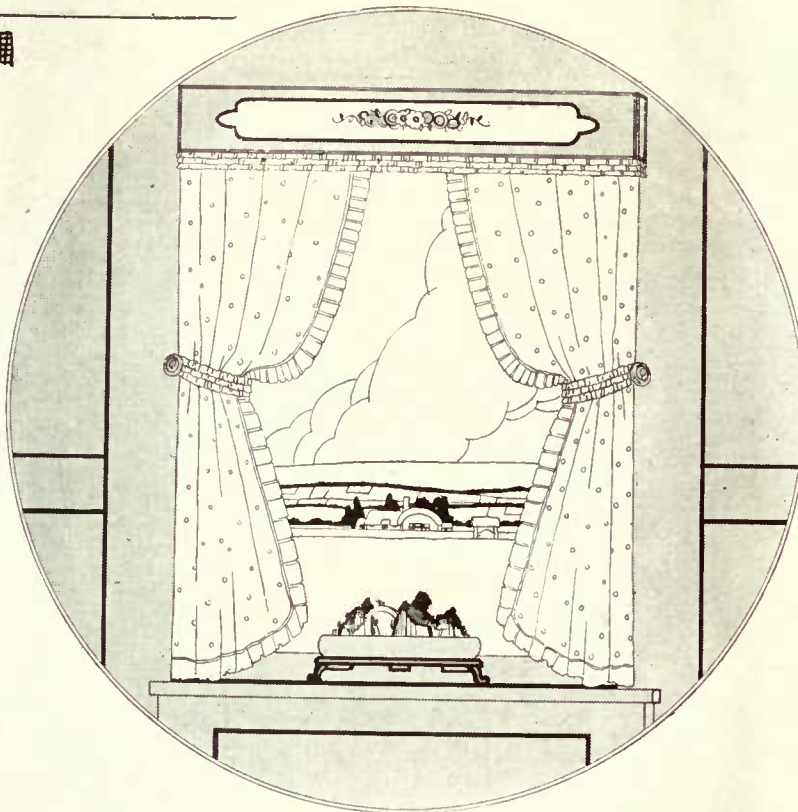
Suggested Color Schemes will be found on Page 82



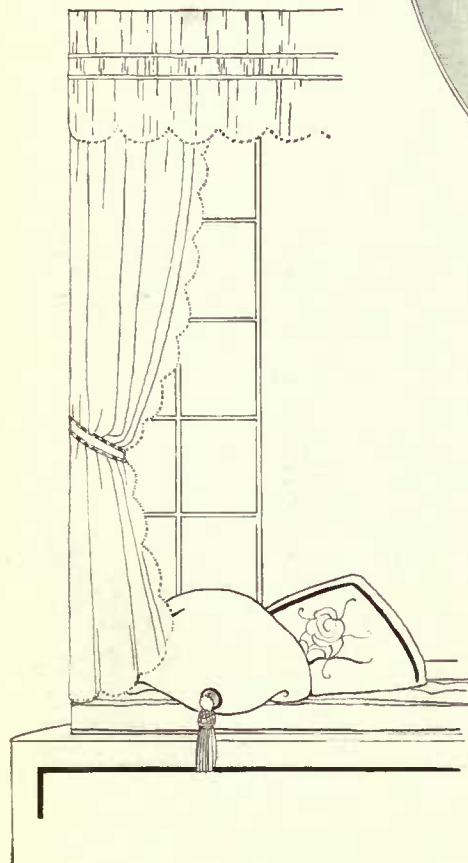
Where only one set of curtains is required use a French valance. Gathers are made onto a narrow tape. Across the top the fullness is taken in a tuck between each tape



Both the valance and the hem of this curtain are finished with ruffles—a 12" ruffle with two 3" ruffles applied and edged with rick-rack braid. Suitable for a cottage room

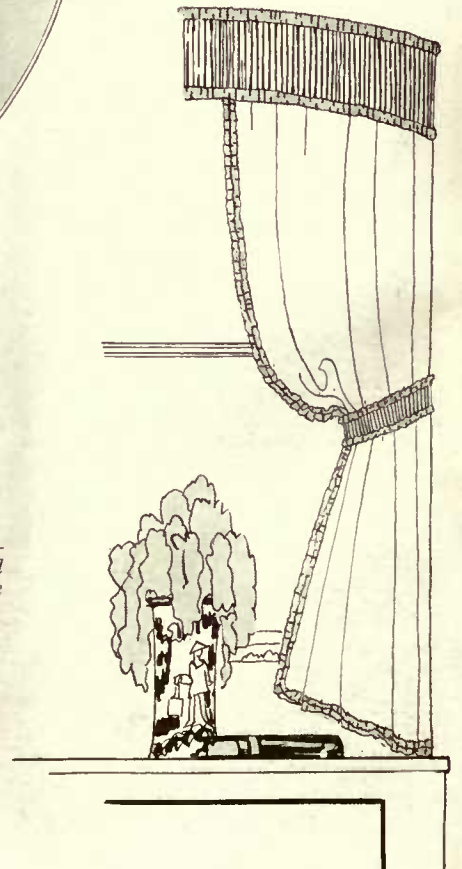
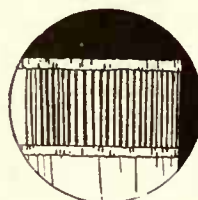
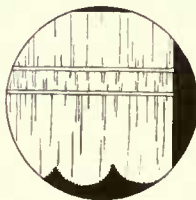


On the bottom of the painted valance board is tacked a 3 1/2" band with three full taffeta ruffles pinked on the edge. The tie-back has the same ruffles, and the curtain ruffles are of plain muslin



A simple valance can be made by using two 3/8" bandings applied 2 1/2" apart. Valance and curtains are picoted

On buckram or a semi-circular frame is gathered the striped material with a ruffle, to make this interesting valance





# FALL PLANTING TABLE

The questions of what, where and how to fall plant puzzle many home gardeners. Here they are answered briefly and without unessential verbiage. Let the following table be the basis of your flower and shrub planting this fall

	NAME	BLOOMS	HEIGHT	COLORS	REMARKS
HARDY PERENNIALS	Aquilegia .....	May—June .....	3 — 4	Yellow, red.....	Aquilegia. Graceful and airy, especially valuable in mixed border.
	Aconitum .....	June—Sept. ....	3 — 5	Blue .....	Aconitum. One of the best for shady and semi-shady positions.
	Anchusa .....	May—June .....	3 — 5	Blues .....	Anchusa. The new varieties are great improvements. Give full sun.
	Anemones .....	Sept.—Oct. ....	1 — 2	White, rose.....	Anemones. Beautiful flowers, lasting until hard frost. Good for cutting.
	Carex (Sedge)....	May—June .....	1 — 2½	Foliage .....	Carex (Sedge). Good for marshy places or wet spots.
	Chrysanthemums...	Sept.—Nov. ....	2 — 4	White, maroon, yellow..	Chrysanthemums. Most important of the late fall flowers.
	Dicentra .....	May—June .....	2 — 3	Pink .....	Dicentra. Old favorite, thriving in either shade or sun.
	Dictamnus .....	May—July .....	2 — 3	Pink, white.....	Dictamnus. Showy for the mixed border; give rich soil and sun.
	Delphinium .....	June—Sept. ....	3 — 6	Blue .....	Delphinium. Indispensable for background in the mixed border.
	Ferns .....	May—Oct. ....	1 — 4	Foliage .....	Ferns. Good for shady positions, especially massed around the house.
	Foxgloves .....	June—July .....	4 — 5	White, purple, lilac....	Foxgloves. For backgrounds in the mixed border. Dominate whole garden.
	Hardy grasses....	May—Oct. ....	2 — 5	Foliage .....	Hardy grasses. Should be used freely both by themselves and in mixed border.
	Hardy pinks.....	May—June .....	1	Crimson, white.....	Hardy pinks. Old favorite. Among the easiest to grow of border plants.
	Hibiscus .....	July—Aug. ....	5 — 8	Pink, white.....	Hibiscus. Full sun, but prefer moist soil. Robust growth with immense flowers.
	Helianthus .....	July—Sept. ....	5 — 6	Orange, yellow.....	Helianthus. Desirable for shrubby planting and in clumps. Newer varieties.
	Iris .....	May—July .....	2 — 3	Blue, lavender, yellow..	Iris. Select varieties for succession of bloom and character of soil.
	Peonies .....	June .....	2 — 4	Red, white.....	Peonies. Strong soil and sun or partial shade. Cover crown 2" deep.
	Perennial poppies..	June—Sept. ....	1 — 3½	Red, white.....	Perennial poppies. "Iceland" bloom all season; "Oriental" in May and June.
	Primroses .....	April—May .....	½ — 1	White, yellow.....	Primroses. Good for half shady position and rockeries. Rich soil.
	Phlox .....	June—Aug. ....	2 — 3	Pink, red, white.....	Phlox. Select for succession of bloom; replant every three or four years.
	Rudbeckia .....	July—Aug. ....	4 — 6	Yellow, orange.....	Rudbeckia. Hardy, robust; spreads by itself; excellent for screening.
	Saxifraga .....	April—June .....	½ — 3	Pink, white.....	Saxifraga. Very hardy; thrives everywhere; good for bordering shrubbery.
	Shasta daisy.....	July—Sept. ....	1½	White .....	Shasta daisy. The popular original has been improved in later varieties.
	Spirea .....	May—June .....	3 — 5	White, pink.....	Spirea. Prefers semi-shade and moist soil; good for borders; permanent.
	Stokesia .....	July—Aug. ....	1½ — 2	Blue, white.....	Stokesia. Good for masses and beds in sunny positions; very hardy.
	Sweet William....	June—Sept. ....	1½	Pink, white.....	Sweet William. Extremely hardy and permanent; fine for cutting.
SHRUBS	Salvia .....	June—Oct. ....	3 — 6	Blue, red.....	Salvia. Prefer moist and semi-shaded positions; several new varieties.
	Trillium .....	May—June .....	1½	Red, white.....	Trillium. Good for moist, shady positions in the hardy border.
	Veronica .....	June—Aug. ....	1½ — 4	Blue, white.....	Veronica. Long spikes of flowers; extremely effective in mixed border.
	Vinca .....	April—Nov. ....	½ — 1	Foliage .....	Vinca. Good as ground cover in shady position and under shrubs.
	Violets .....	April—May .....	½ — 1	Blue, white.....	Violets. A generous number should be included in every mixed border.
	Berberis .....	April—Nov. ....	2 — 3	Foliage .....	Berberis. Best general plant for informal hedges; color in autumn.
	Deutzia .....	May—July .....	6 — 8	Pink, white.....	Deutzia. Very hardy, permanent, and free-flowering; any soil; full sun.
	Lilac (Syringa)...	May—June .....	15 — 20	White, lilac.....	Lilac. Tall hedges, screens, and individual specimens.
	Hydrangea .....	June—Sept. ....	10 — 15	White, pink.....	Hydrangea. Lawn specimens, hedge terminals, screening hedges.
	Forsythia .....	April—May .....	8 — 10	Yellow .....	Forsythia. Single specimens and in mixed border. Best early shrub.
BULBS	Japanese maples...	May—Oct. ....	10 — 15	Colored foliage.....	Japanese maples. Invaluable alone on the large or small lawn.
	Rhus .....	July .....	15 — 20	Foliage .....	Rhus. Unique and effective. Good background shrub.
	Spirea .....	May—June .....	15	White, pink.....	Spirea. Invaluable in the mixed border; also isolated. Many varieties.
	Althea .....	Aug.—Oct. ....	15 — 20	White, red.....	Althea. Tall hedges and single specimens. Very hardy.
	Viburnum .....	May—June .....	12 — 15	White .....	Viburnum. Hardy and effective. Flowers followed by white or scarlet berries.
	Weigela .....	June—Aug. ....	8 — 12	Pink, white.....	Weigela. Extremely pretty and free-flowering. Graceful single specimens.
	Tulips .....	Plant—Inches Apart Deep	1 — 3	Pink, purple, white.....	Tulips. Most effective in long borders and in front of shrubs.
	Narcissus .....	4—8 4—6	1 — 2	White, yellow.....	Narcissus. <i>N. poeticus</i> and <i>N. P. ornatus</i> good for naturalizing.
	Jonquils .....	6—12 5—7	1 — 1½	Yellow .....	Jonquils. For the mixed border and for cutting. Plant early.
	Hyacinths .....	6—8 4—6	1 — 1½	Blue, white, pink.....	Hyacinths. Best for formal and design bedding. Mass in variety.
BULBS	Lilies .....	6—10 5—7	2 — 6	White, red, yellow.....	Lilies. Plant soon as received. Succession of bloom throughout summer.
	Snowdrops .....	12—24 6—10	2 — 6	White .....	Snowdrops. Earliest flowering; naturalize in open woods or in rockery.
	Scillas .....	2—4 3—4	½	Blue, white.....	Scillas. Under trees or on shady lawn; will stand close mowing.
	Crocus .....	2—4 2—4	½	Blue, white, yellow.....	Crocus. Brightest of the early spring blooming bulbs. Naturalize.
	Spanish Iris.....	2—4 3—4	½	Blue, purple.....	Spanish Iris. Prefer a light, friable soil; good for the mixed border.
	Grape Hyacinth....	6—12 3—4	1 — 2	Blue, white.....	Grape Hyacinths. "Heavenly Blue" the best variety; plant in groups.
	Anemones .....	2—3 3	½	Blue, white, scarlet....	Anemones. Prefer well-drained, sheltered position; good for rockery.
	Allium .....	4—6 3	½	Yellow, blue.....	Allium. Naturalize where grass does not have to be cut and in borders.
	Chionodoxa .....	6 2—4	1	Blue .....	Chionodoxa. Prettiest of the early blue spring flowers; naturalize in grass.
	Chionodoxa .....	3—6 2—4	½	Blue .....	Chionodoxa. Prettiest of the early blue spring flowers; naturalize in grass.

## FALL PLANTING INSTRUCTIONS

For the details of fall planting, turn to various other pages in this issue. Be sure that the plants are in a healthy condition. Plants set out in the fall in a dormant or semi-dormant state do not give evidence of infestation. Buy from a reliable nurseryman. Plants should be well matured; the wood should be firm and hard in the case of trees, shrubs and small fruits, and the season's period of flowering over in the case of perennials. Set out immediately upon arrival.

Any ordinary good soil will answer for most plants. Avoid extremes of sand or clay. Thorough drainage is essential. Heavy soils will be benefited by an addition of coarse sand, gravel, coal ash, or broken brick. Lime is good for both extremely heavy and light soils; it should be used with discretion.

The amount of soil preparation will depend on the quality of the soil and the culture it has received a year or two pre-

vious. Add rotted manure and ground bone where plant food is necessary.

Before planting see that all roots are in proper condition. Cut off broken or straggly roots. Prepare holes for shrubs and put in plant food. Keep roots moist. Most perennials that form in clumps or crowns should be set out so that the tops are about level with, or slightly lower than, the surface. Firm in soil about roots. Tag all plants.

After soil is well frozen, apply winter mulch. This protects plants from weight of snow and prevents premature root growth. Use fine, dry manure, marsh hay, dry stable litter or leaves. A depth of 3" to 5" is sufficient.

Of the larger fruits, apples and pears may be set out now, but cherries, peaches and plums should be left until spring. Of the small fruits, raspberries, blackberries, gooseberries and currants may be set out to advantage this fall.





# ROCK GARDENS AND THEIR ALLIES

*Suggestions for Creating a Garden of Alpine Plants, with those Variations of It, the Bog Garden and the Naturalistic Pool*

FRANCES E. REHFELD

TODAY the pleasure which is derived from the cultivation of small Alpine plants is fully recognized and enjoyed by the owner of the medium and small sized property. The rock garden—or Alpine garden, as it is sometimes called—has become a popular feature of modern landscaping and is no longer found only on large estates and public parks. It is a place of informal outline, closely akin to the wild garden, and is developed along naturalistic lines, aiming toward the picturesque in landscape design.

There are two types of rock gardens: the natural and the artificial. In the first, the rocks have been placed by nature; and in the second they have been arranged



*A remarkably successful development of the rock garden. The site is well chosen for its seclusion and freedom from cold winds. In the left center can be seen the entrance to a grotto. John Handrahan, landscape architect*

by man. The old quarry, the rocky bank, and the rocky knoll and valley all lend themselves to the development of the natural rock garden. Suggestions for the construction and care of an artificial rock garden, as well as planting lists of reliable Alpine flowers, evergreens and ferns for the natural rock garden, are given on the following pages.

The true rock garden should be treated as an isolated feature of a property. The site chosen for this type of garden, when circumstances permit, should be away from and out of sight of anything formal. No hard and fast rule for the choice of a site can be given, for it obviously depends upon what sites are available. While a

## PLANT MATERIAL for the ROCKY BANK

*Abronia latifolia* (sand verbena): trailing, lemon yellow, blooms July.  
*Achillea tomentosa* (wooly yarrow): 1', bright yellow, blooms July-October.  
*Adonis amurensis* (pheasant's eye): 8", yellow, blooms March.  
*Adonis pyrenaica*: 1', deep yellow, blooms May-July.  
*Adonis vernalis*: 1', yellow, blooms April-May.  
*Aethionema coridifolium* (aethionema): 6", rosy-pink, blooms June-July.  
*Aethionema grandiflorum*: 12", rosy purple, blooms June.  
*Ajuga genevensis* (bugle-weed): 8", bright blue, blooms May-June.  
*Ajuga reptans*: 6", blue, blooms May-June.  
*Alyssum alpestre* (madwort): 3", golden yellow, blooms May-July.  
*Alyssum montanum*: 3", yellow, blooms June-July.  
*Alyssum saxatile compactum* (rock madwort): 1', yellow, blooms April-May.  
*Androsace lanuginosa* (rock jasmine): trailing, rose, blooms May-October.  
*Aquilegia alpina superba* (columbine): 2', blue and white, blooms May-June.  
*Aquilegia canadensis*: 2', red and yellow, blooms May-June.  
*Aquilegia chrysantha*: 3', yellow, blooms June-August.  
*Aquilegia coerulea*: 18", blue, blooms May-June.  
*Aquilegia flavellata*: 1', pure white, blooms May-June.  
*Aquilegia nivea grandiflora*: 2', white, blooms May-June.  
*Aquilegia Skinneri*: 2', greenish yellow, blooms May-June.  
*Aquilegia vulgaris alba fl. pl.*: 2'-3', white, blooms May-June.  
*Arabis alba* (rock cress): 5"-9", pure white, blooms April-May.  
*Armeria alpina* (thrift): 6"-10", pink, blooms May-June.  
*Armeria maritima*: 6", pink, crimson, blooms May-June.  
*Asperula hexaphylla* (woodruff): 6"-8", white, blooms May-June.

*Asperula odorata* (sweet woodruff): 6"-12", white, blooms May-June.  
*Aster alpinus* (blue mountain aster): 5"-10", bright purple, blooms May-June.  
*Aubretia deltoidea* (purple rock cress): 4"-6", dark violet, blooms April-May.  
*Aubretia purpurea*: 4"-5", purple, blooms April-May.  
*Bellis perennis* (English daisy): 5", white and pink, blooms May-June.  
*Bellis rotundiflora coerulea*: 4", white, tinged lavender, blooms May-June.  
*Caltha palustris* (marsh marigold): 1', golden yellow, blooms April-May.  
*Caltha palustris fl. pl.*: 6", bright yellow, blooms April-May.  
*Campanula alpina* (bell-flower): 6"-10", blue, July.  
*Campanula carpatia*: 9"-18", blue, blooms June-July.  
*Cerastium alpinum* (chickweed): 2"-4", white, blooms May-June.  
*Cerastium tomentosum* (snow in summer): 6", silvery foliage, white flowers, blooms June.  
*Centaurea dealbata* (bachelor's button): 18", deep pink, blooms July-August.  
*Chrysanthemum arcticum*: 12"-18", white, blooms September-November.  
*Claytonia virginica* (spring beauty): 6", light pink, blooms April-May.  
*Convallaria majalis* (lily-of-the-valley): 6"-12", pure white, blooms May-June.  
*Crucianella stylosa* (Crosswort): 6"-9", crimson, pink, pale rose, blooms June-September.  
*Delphinium chinense* (larkspur): 12"-18", gentian blue, blooms June-September.  
*Dianthus barbatus* (sweet william): 12"-18", red, white, rose, blooms June-July.  
*Dianthus deltoides* (maiden pink): 8"-9", pink, white, blooms June-July.  
*Dianthus neglectus*: 8", bright rosy pink, blooms June-September.  
*Dianthus plumarius* (grass pink): 1', various colors, blooms June-September.  
*Dicentra canadensis* (squirrel corn): 6", white, blooms May.

*Dicentra spectabilis* (bleeding heart): 1', pink, blooms May-June.  
*Dracocephalum Ruyschiana* (dragon's head): 8"-12", purple, blooms June-July.  
*Doronicum excelsum* (leopard's bane): 18"-2', bright yellow, blooms April-May.  
*Epimedium alpinum* (barrenwort): 9", dark crimson, yellow, blooms May-June.  
*Epimedium violaceum*: 9", violet, blooms May-June.  
*Euphorbia polychroma* (milkwort): 2', chrome yellow, blooms April-May.  
*Gentiana acaulis* (gentianella): 18", deep blue, blooms August-September.  
*Gentiana Andreuxii* (bottle gentian): 18"-24", deep blue, blooms August-September.  
*Geranium sanguineum* (crane's-bill): 1'-18", deep purple, blooms June.  
*Geranium sanguineum var. album*: 18", white, blooms June.  
*Globularia trichosantha* (globe daisy): 6"-8", blue, blooms May-June.  
*Gypsophylla repens* (baby's breath): 4"-6", bluish white or pale pink, blooms June-July.  
*Helleborus niger* (Christmas rose): 9"-15", white and purple, blooms March-April.  
*Hepatica triloba* (common hepatica): 4"-6", white, lavender, pink, blooms April-May.  
*Heuchera sanguinea* (coral bells): 18", bright crimson, blooms June-September.  
*Heuchera brizoides*: 18"-2', purple, pink, blooms June-September.  
*Hypericum calycinum* (Aaron's beard): 1', golden yellow, blooms August.  
*Hypericum Moserianum*: 18", golden yellow, blooms June-September.  
*Iberis sempervirens* (candytuft): 10", white, blooms April-May.  
*Iberis sempervirens var. Little Gem*: 6", white, blooms April.  
*Incarvillea Delavayi* (Delaway's incarvillea): 1'-2', purplish rose, May-July.  
*Incarvillea grandiflora*: 1', bright rose-color, blooms May-June.





Boulders and a tiny stream well combined. Notice how effectively the large elm tree focusses the whole effect. The foreground flowers are *Phlox subulata*

protected from the cold winds of winter. If it is possible, select a place with an approach through the wild garden or shrubbery. A stream should be brought through the garden if there is not already running water. A stream greatly increases the variety of plants that may be grown, affords unlimited possibilities, and adds much to the charm of the garden. An open situation, away from the roots of encroaching trees or tall shrubbery, should be selected, with sloping, undulating ground and preferably facing south or south-east. There should be no trees within fifteen yards of the garden, for their roots extract the plant food from the soil and the dripping from their branches is detrimental to most Alpine plants.

The proper building of the garden is of the utmost importance, and



Artificial rock-work must be handled with restraint to avoid grotesqueness. Quite fittingly, the entrance to this naturalistic grotto is flanked by tall ferns

rock garden can be made almost anywhere upon a property, a natural site often exists and needs only to be recognized.

The ideal situation involves the finding of a sequestered and sheltered part of an estate where sufficient but not too much sunshine can be obtained and in which the plants will be

should be done step by step. Remember that the object of a rock garden is to grow plants and not rocks. It is well to go to Nature and study some natural geological formation rather than try to build a second Stonehenge. Have a definite design from which to work. Aim at variety and balance in your plan and avoid

fussy effects. Place your stones so that the finished effect will reproduce in small rock gardens some portion of an Alpine scene, and in medium sized or large ones the scene in its entirety but on a small scale.

In placing the rocks remember that the object is to make the visible ones appear to be

*Iris pumila* (dwarf iris): 4"-8", deep violet, blooms May.  
*Iris pumila florida*: 6", lemon yellow, blooms May.  
*Iris pumila formosa*: 6"-8", light and dark violet, blooms May.  
*Linum flavum* (yellow flax): 1'-2', yellow, blooms June-July.  
*Linum perenne* (perennial flax): 1', blue, blooms June-August.  
*Lychnis Haageana* (shaggy lychnis): 8"-12", red, blooms June-August.  
*Lysimachia nummularia* (moneywort): 1'-2", yellow, blooms July-July.  
*Mertensia virginica* (mertensia): 18", blue, blooms May-June.  
*Myosotis palustris semperflorans* (forget-me-not): 8", blue, blooms May-September.  
*Myosotis alpestris*: 3"-8", blue, blooms May-September.  
*Nepeta glechoma* (ground ivy): 3", blue, blooms May-June.  
*Oenothera missouriensis* (Missouri evening primrose): 1'-2', yellow, blooms June-August.  
*Oenothera cespitosa* (syn. *marginata*): 9", white, blooms July-September.  
*Oenothera fruticosa Youngii*: 18", yellow, July-October.  
*Oenothera taraxacifolia* (syn. *acaulis*): 6"-9", white changing to rose, blooms July-October.  
*Pachysandra terminalis* (spurge): 6"-9", greenish white, blooms May-June.  
*Papaver alpinum* (Alpine poppy): 6", white, blooms May-June.  
*Papaver nudicaule* (Iceland poppy): 12", white, yellow, orange, red, blooms May-October.  
*Pentstemon digitalis* (beard tongue): 4"-8", white, blooms August-October.  
*Phlox amoena* (hairy phlox): 4"-6", bright rose, blooms May-June-July.  
*Phlox divaricata* (wild sweet william): 12", lilac, blooms April-May.  
*Phlox divaricata alba*: 4"-6", white, blooms May.  
*Phlox subulata* (moss pink): 4"-6", various pink, blooms April-May-June.  
*Phlox subulata rosea*: 3"-6", rose, blooms April-May.  
*Plumbago lortetiae* (leadwort): 6"-12", deep blue, blooms August-September.

*Podophyllum peltatum* (May apple): 6"-8", white, blooms April-May.  
*Polemonium reptans* (Jacob's ladder): 6"-8", light blue, blooms April-May.  
*Polygonatum multiflorum* (Solomon's seal): 6"-12", greenish white, blooms April-June.  
*Primula Sieboldii* (primrose): 6"-12", white and various, blooms April-May.  
*Primula veris* (cowslip): 6"-9", canary yellow, blooms April-May.  
*Pulmonaria angustifolia* (blue cowslip): 6"-12", blue, blooms May.  
*Pulmonaria saccharata* (lungwort): 1'-2", pink changing to blue, blooms May-June.  
*Ranunculus repens fl. pl.* (creeping double buttercup): 6"-12", yellow, blooms May-August.  
*Sanguinaria canadensis* (bloodroot): 6", white, blooms April-May.  
*Santolina incana* (lavender cotton): 18", silvery white foliage.  
*Saxifraga crassifolia* (saxifrage): 12"-15", pink, blooms April-May-June.  
*Saxifraga cordifolia*: 12", lilac-purple, blooms April-May.  
*Sedum acre* (stonecrop): 2"-3", yellow, blooms May-June.  
*Sedum spectabile* (showy stonecrop): 18", lavender-pink, blooms September-October.  
*Sedum stoloniferum*: 6", purplish pink, blooms July.  
*Silene alpestris* (catch-fly): 4", white, blooms July-August.  
*Spiraea filipendula* (dropwort): 15", white, blooms June-July.  
*Trillium erectum* (wake-robin): 12"-18", purple, blooms April-May.  
*Trillium grandiflorum*: 12"-18", white, April-May.  
*Trollius europaeus* (globe flower): 18"-2', pale yellow, blooms May-August.  
*Tropaeolum polyphyllum* (nasturtium): trailing, orange yellow, blooms June-July.  
*Veronica Allionii* (speedwell): 6", blue, blooms May-June.  
*Veronica spicata*: 1'-18", bright blue, June-July.  
*Vinca minor* (periwinkle or myrtle): 6", evergreen.  
*Viola cornuta* (tufted pansy): 5"-8", various, blooms April to frost.

#### PLANT MATERIAL FOR THE BOG GARDEN

*Adonis amurensis* (pheasant's eye): 9"-1', yellow, blooms March-May.  
*Adonis pyrenaica*: 1'-19", golden yellow, blooms March-May.  
*Adonis vernalis*: 9"-1', deep yellow, May-July.  
*Andromeda floribunda* (andromeda): 2'-3', white, blooms early May.  
*Andromeda polifolia*: 1', pink, blooms May.  
*Anemone alpina* (anemone): 6"-1', white, blooms May.  
*Arethusa bulbosa* (arethusa): 8", rose-purple, blooms May.  
*Azalea amoena* (azalea): 12"-15", rosy crimson, blooms May.  
*Azalea hinodegira*: 12", brilliant red, blooms May-June.  
*Azalea procumbens*: 2"-3", pink, blooms April-May.  
*Azalea rosaceflora*: 3"-4", salmon, blooms April-May.  
*Azalea ruscifolia*: 3"-4", light pink, blooms early May.  
*Berberis empetrifolia* (barberry): 18"-2', orange.  
*Boltonia latissuama* var. *nana* (false chamomile): 2', pinkish lavender, blooms August-September.  
*Calceolaria plantaginifolia* (calceolaria): 12", yellow, June-August.  
*Caltha polustris* (marsh marigold): 1', yellow, blooms April-May.  
*Caltha monstrosa fl. pl.*: 12", white, blooms April-May.  
*Caltha parnassifolia*: 12", yellow, blooms April-May.  
*Campanula hederacea* (bellflower): 3", bluish purple, blooms May-June.  
*Centauria majalis* (lily-of-the-valley): 8", white, blooms May-June.  
*Cypripedium spectabile* (lady's slipper): 8", white, blooms May.  
*Daphne blagayana*: 12", creamy white, blooms April-May.  
*Daphne cneorum* (garland flower): 12", rose, blooms May-June.  
*Daphne Genkwa*: 3', lilac, blooms May-June.  
*Daphne mezereum*: 18", pink, blooms March.  
*Dicentra canadensis*: 6", white, blooms May.  
*Dodecatheon integrifolia* (shooting star): 4"-6", rosy crimson, blooms May-June.  
*Dodecatheon Jeffreii*: 18", dark rose, blooms May-June.



only a small part of what is hidden by the soil. Place the additional rocks so that the strata all run in the same direction, putting the largest rocks and boulders at the bottom and burying them one-third in the ground. The size of the stones used should depend upon the size of your garden. Build the rocks and soil carefully together, eliminating air spaces between the rocks. The stones should be placed in such a manner that the water will drain into the soil rather than run off. Finally, remember to leave plenty of pockets for the soil and plants between the rocks.

It is advisable to use rocks that will give an old, weather-beaten appearance, such as moss-grown stones; but it is of the utmost importance to avoid anything which will crumble with exposure. Artificial rocks, bricks, old tree stumps or wood of any kind should never be used. Sandstone and mountain limestone are good to use because they are soft and porous and of a moisture-retaining character.

Alpine plants, contrary to a quite widespread belief that they will grow in almost any



To one standing near the rock house shown in the photograph on page 50, this view is presented. Lombardy and Bolles poplars mark the skyline above the golden elders which form a background for the smaller plants.

kind of earth, require a good rich soil. Porous soil mixed with leaf mold and well rotted manure, used to a depth of 2' or 3' with a light, sandy subsoil, will give the best results. Avoid a heavy clay soil. The garden must be constantly watched in summer and the ground kept from drying out. An annual top-dressing of soil every spring will prove beneficial to all the plants.

ity of bloom. By using the early spring flowering bulbs such as snowdrops, scillas, crocuses, grape hyacinths, chionodoxa, colchicum and poet's narcissus for early spring bloom, the Alpines and small, compact growing shrubs for spring and summer, and dwarf evergreens for winter when the flowering plants have died down, a pleasing year-round effect results.

(Continued on page 82)

*Gentiana asclepiadea* (gentian): 2', blue, blooms July.  
*Gentiana bavarica*: 1', blue, blooms July.  
*Gentiana Favratii*: 1'-2', deep blue, blooms July.  
*Gentiana Kurroo*: 1'-18", blue, blooms September.  
*Gentiana pneumonanthe*: 6"-8", deep blue, blooms August.  
*Gentiana verna*: 1', blue, blooms May-June.  
*Iris cristata* (iris): 6", azure blue and lilac, blooms April-May.  
*Iris sibirica*: 1', lilac, blooms April-May.  
*Linnaea borealis*: 8"-12", pale pink, blooms June.  
*Lobelia cardinalis* (cardinal flower): 2'-3', red, blooms August-September.  
*Lobelia syphilitica*: 2'-3', blue, blooms August-Sept.  
*Muscari botryoides* (grape hyacinth): 6", blue, blooms March-April.  
*Oenothera Arendsii* (evening primrose): 1'-18", pink, blooms May.  
*Oenothera cespitosa*: 12", white changing to rose, blooms May.  
*Oenothera fruticosa*: 18", yellow, blooms May.  
*Oenothera speciosa*: 18", white changing to pink, blooms May.  
*Orchis foliosa* (Madeira orchid): 18", rosy purple, blooms May.  
*Orchis latifolia*: 12", purple, blooms June.  
*Orchis maculata* var. *superba*: 18"-2', lilac spotted purple, blooms June.  
*Primula Bulleyana*: 1', orange scarlet, blooms June.  
*Primula involucreta*: 6", creamy white, blooms April-July.  
*Primula japonica*: 1', deep crimson to pure white, blooms May.  
*Primula pulverulenta*: 1', crimson, blooms April-May.  
*Primula rosea*: 6", rosy carmine, blooms April.  
*Primula sikkimensis*: 1', yellow, blooms May.  
*Ranunculus aconitifolius* (crowfoot): 2', white, blooms May.  
*Ranunculus alpestris*: 4"-6", white, blooms June-July.  
*Ranunculus palmatifolius*: 6", white, blooms June.  
*Sanguinaria canadensis*: 6", white, blooms April-May.  
*Saxifraga cespitosa*: 4", red, blooms April-May.  
*Saxifraga sanguinea superba*: 4", scarlet, blooms May-July.  
*Saxifraga exarata*: 4", white, blooms June.  
*Saxifraga globulifera*: 4", white, blooms May-June.

*Trillium erectum*: 1', purple, blooms May.  
*Trillium grandiflorum*: 1', white, blooms May.

#### PLANT MATERIALS FOR POOLS AND PONDS

(\* Plants suitable for 1' or less of water, or on banks)

*Butomus umbellatus* (flowering rush): 2'-3', rose, blooms summer.  
*Caltha palustris* (marsh marigold): 1'-2', bright yellow, blooms April-June.  
*Carex* (sedge): 1'-3'.  
*Epilobium hirsutum* (willow-herb): 2'-4', purplish.  
*Hippuris vulgaris* (horse-tail): 2'.  
*Hottonia palustris* (feather-foil): light purple, blooms summer.  
*Iris laevigata* (Japanese iris): 2'-3', various, except red, blooms June, July.  
*Iris pseudo-acorus*: 2'-3', yellow, blooms June.  
*Iris versicolor* (native blue flag): 2'-3', purple marked with yellow, blooms June.  
*Iris sibirica*: 2'-3', lavender, blooms June.  
*Lysimachia thyrsiflora* (loose-strife): 4"-6", yellow.  
*Myosotis palustris* (forget-me-not): blue, blooms June.  
*Nuphar luteum* (European yellow pond lily): blooms June.  
*Nymphaea advena* (yellow water lily): yellow, blooms June to August.  
*Nymphaea alba* var. *candidissima* (white water lily): white, blooms June to August.  
*Nymphaea Mariacea* (Marliac's hybrids): white, blooms June to August.  
*Nymphaea odorata* (native white pond lily): white, blooms June to August.  
*Nymphaea odorata* var. *rosea* (Cape Cod water lily): pink, blooms June to August.  
*Polygonum amphibium*: spreading, light rose.  
*Pontederia cordata* (pickerel weed): 2'-4', purple, blooms June to August.  
*Ranunculus aquatilis* var. *lingua major*.  
*Sagittaria latifolia* (arrowhead): 6"-4', clear white.  
*Typha latifolia* (cat-tail rush): 4'-8', brown, July to August.

#### PLANT MATERIAL FOR THE DRY WALL

(Those which thrive best when planted flat against

a perpendicular rock face are marked (\*). The color, height and period of bloom of these plants may be found under the list of material for the rocky bank.)

\**Androsace alpina*.  
*Androsace pyrenaica*.  
*Arabis albidia*.  
*Ajuga reptans*.  
*Armeria cespitosa*.  
*Aubretias* of all kinds.  
*Campanula Elantines*.  
*Campanula frogilis*.  
*Campanula rotundifolia*.  
*Cheiranthus alpinus*.  
*Aquilegias* of all kinds.  
*Dianthus arvensis*.  
*Dianthus suavis*.  
*Gentiana acaulis*.  
*Primula marginata*.  
*Primula viscosa*.  
*Saponaria cespitosa*.  
*Saxifragas*.  
*Sedum acre*.  
*Silene alpestris*.

#### PLANT MATERIAL FOR CREVICES BETWEEN WALKS AND STONY STEPS

*Ajuga reptans* (bugle weed).  
*Alyssum saxatile compactum* (silver madwort).  
*Aquilegias* (columbine).  
*Arabis albidia* (rock cress).  
*Campanula cespitosa* (bellflower).  
*Campanula rotundifolia* (harebell).  
*Cerastium tomentosum* (snow-in-summit).  
*Cheiranthus alpinus* (wallflower).  
*Gentiana acaulis* (gentianella).  
*Geranium maculatum* (crane's bill).  
*Gypsophila repens* (baby's breath).  
*Phlox subulata* (moss pink).  
*Portulaca grandiflora* (rose moss).  
*Sanguinaria canadensis* (bloodroot).  
*Saponaria ocymoides* (soapwort).  
*Sedum acre* (wall pepper).  
*Tunica saxifraga* (saxifrage).  
*Veronica rupestris* (speedwell).





The rear view shows the study with a sleeping porch above, the screened-in porch at one side and the kitchen entrance at the other

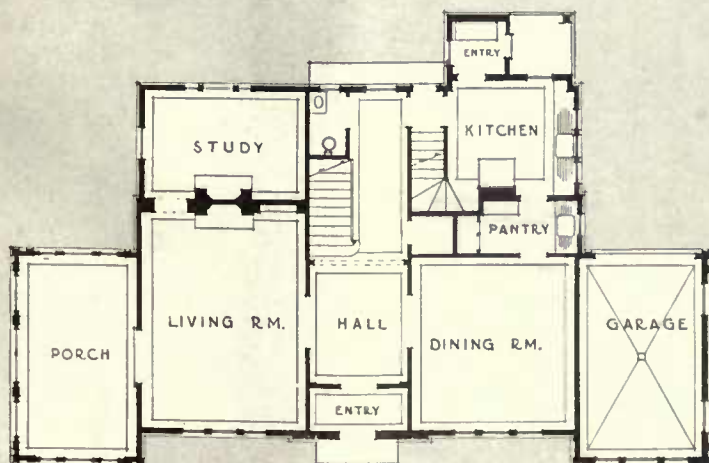


The garage is an integral part of the house, its windows being curtained to camouflage its real purpose. The kitchen porch faces the road

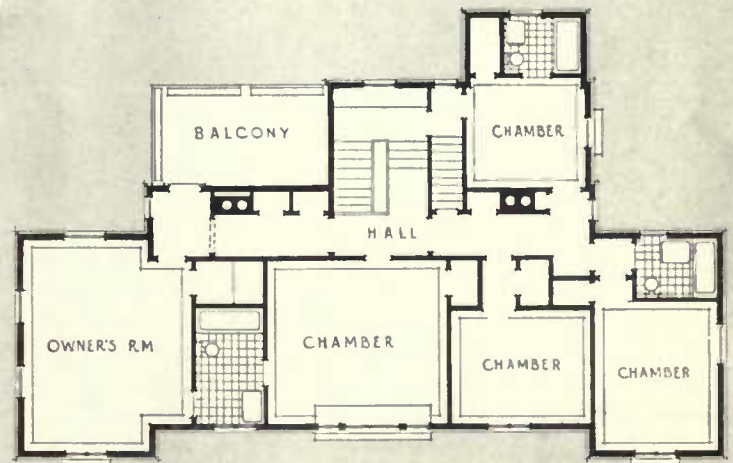
THE RESIDENCE  
of JOS. E. BRUSH, Esq.

at FIELDSTON, N. Y.

DWIGHT J. BAUM, Architect



A simple plan adds to the livable quality of the house. Living room, study and porch on one side; dining room, kitchen and pantry on the other



Upstairs are five chambers, a sleeping balcony and three baths, arranged in suite with abundant closet space, cross ventilation and plenty of light





*In a certain kitchen in Maine the walls are decorated with stencils—terra cotta and black on a pinkish orange wall. This design is above the pastry table*

## THE KITCHEN EXALTED

*Make It a Pleasant Place to Work in and See That the Servants React to Good Taste*

BIRDALINE BOWDOIN

IT came about that a "kitchen" (please observe the word) a kitchen was created where epicurean dreams became realities under most desirable conditions.

Below is a picture of it.

You see the walls are painted a warm deep cream color and a silly little black fret design wanders about outlining the structure of the room as though to say "here is the door and here are the windows." The curtains are bright gay-colored printed linen taffeta and the floor is covered with a linoleum of harmonizing design.

When the room was finished the owner found it to be the most attractive room in the apartment though the others boasted richer furniture and rare and costly hanging and rugs, so she resolved,

"I shall put a table in here and we will dine in the kitchen!" And she became so emotional that she clapped her hands, though usually of a restrained and reasonable disposition.

### China and Chintz

She bought those gay dishes with large splashy flowers on them and she had chintz table cloths (she did everything she had never heard of others doing and she was happy because she was at last free from the burdensome conventionalism she had always had forced upon her). As a concession or as an added

beauty, she placed a screen in front of the bashful gas stove that stood decently in its own alcove as all retiring gas stoves should, instead of flaunting its utilitarian ungainliness out into the best space in the room as so many "cook-stoves" do. Such pop-overs as came from that modest little stove to the neighborly table, not having time to cool off in transit! Such everything!

First only the family of three dined there, till one day came a friend and some others and presently it became the desirable thing to be invited to dinner in "The Kitchen." Christmas parties were given here, a chandelier was added (it is not in the photograph)

a circle of wood about a yard in diameter and 6" from outer to inner rim with places to hold a dozen and a half candles. It is painted black and the candles are red.

The sink, always an unsightly affair no matter how white enamel it is, hides itself in a butler's pantry, and here the unpretty part of the work is done, that aftermath of a good dinner—the dish-washing. The ice-chest that stands in plain sight by the door of this utility place, wears a charming cover of chintz with adjustable curtain over the front, and so even this necessity is made attractive.

Not that we are very new or original in this matter of the kitchen being the heart of the house, for look you, how this old kitchen from Etaples, France (where lived an old, old woman who everlastingly patched an antiquated skirt as she sat by the open window) answers all the requirements of living. When she had used all the thread in the needles some passerby had threaded for her, she would fold her skirt and "house-clean."

### A French Example

The floors were red tile and these she would sweep clean with the broom of twigs that leans near the fireplace. Then from a pail standing near the stove, she would bring forth clean, yellow sand and carefully sprinkle it on the floor. Her stove stood in a sort of alcove as you see



*The kitchen in this New York apartment was made so attractive that the family insisted on eating in it. Interesting chintz and china and a cream colored painted wall accomplished the transformation*



in the pen sketch and shining blue and white tiles reflected it at either side. She had the blue and white chintz on both bed and mantelpiece and her shelves were filled with blue and white dishes and pewter plates and candlesticks. The walls were practical, for one-third of the distance up from the floor they were painted black which made the white two-thirds look whiter still.

#### Table and Stove

She had a folding round table which she brought forth at meal time and served herself with wondrous soup cooked on the tiny stove (over a coal fire) and French bread without butter and a pewter mug of water.

She had no vacuum cleaner, no electric motor, nor any of the modern "efficiencies" so necessary to-day but she made of her kitchen a home, a living-room, her work room, her rest room, and in it she was happy and welcomed anyone who would be her guest.

Kitchens are beginning to attract the attention of the householder in various parts of the country. There is a woman in Maine who inherited an old house which she carefully kept in the old-time atmosphere by furnishing and decorating it as nearly according to its own period as possible—all but the kitchen. This she equipped in the most modern and up-to-date manner, introducing every modern device that could contribute to the efficiency of the work.

There is the electric motor to turn the bread-mixer, the ice-cream freezer, the meat-grinder,

the coffee-mill—in fine, whatever crank needs turning. And there are the fireless cookers running by clock-work, certain to have breakfast ready at the prescribed moment, and vacuum-cleaners, electric stove—oh, all the newest inventions that make for dispatch and its reward, leisure.

#### A Kitchen Scheme

The color scheme is carefully planned. The walls are the color of a ripe peach or a certain shade of pinkish orange very dull in tone that is found in that dear old-fashioned flower, the zinnia. The floor is terra-cotta tiling. You know that, too, is reddish orange; the furniture, motor and cooking apparatus are shining black with a little of the terra-cotta color introduced in certain showy places in the construction.

For wall decoration, instead of picture calendars, or pictures from colored weeklies, there are actual wall-painting silhouettes of ladies really working, but dressed as William Morris himself would have had them, in clothing pleasant to look upon. (You know how he advocated men at road-making, habited in

beautifully embroidered garments and ladies hay-making in delicately clinging silks!)

Over the service-table two of these are dancing, in their hands a plum pudding held aloft on a large platter. This in itself illustrates the use of the table where foods are prepared or arranged to carry into the old dining room where guests are awaiting with keen appetite.

While the maids are making bread or pastry and all floury foods and cereals, it gives them fresh inspiration to look up and exchange a friendly smile with the demure Priscilla sort of person who is pictured as in the corn field picking

ripe ears and putting them into her commodious basket.

#### The Cook's Rest

Now it occurred to the lady and to the "household engineer" who planned this kitchen, that there were times when even those who work in kitchens would feel tired and wish to rest! So there is a rest corner. Only imagine such a thing in a kitchen, rather a contrast to the woman who discharged her maid because she asked for a rocking-chair in her kitchen, the only room in which she was allowed excepting at meal times.

In this corner are book shelves well filled with diverting or improving books and paper to write upon, with accessories. There are comfortable seats with satine covered cushions on them, the table having the same for a cover, washable and fresh: in this corner at this table

(Continued on page 78)



Above the fruit and flower table is this stencil of a decorative girl at work



The decoration over the service table shows two William Morris sort of working ladies bearing gorgeous plum puddings



The rest corner for the servants has this decoration of a girl blown by the wind



# FLOORS OR FLAWS IN YOUR KITCHEN

*What to Expect From and How to Use Linoleum, Tile, Cork, Wood, Concrete and Composition for Flooring*

ETHEL R. PEYSER

MRS. EBEN MALLORY had just built a beautiful home and because of this her friends believed that she knew everything about home equipment and therefore was looked upon as a domestic crank. And so it turned out that she and her secretary after finishing up the usual round of social notes and unsocial bills, took up much of the morning each day writing to friends and friends of friends about her latest and most profitable finds. Today she asked Miss Wentworth to collect all the letters about kitchens, especially the inquiries about kitching flooring, which had been stacking up.

So they sat down for a technical morning.

"Really one letter will do for both Mrs. Pennington and Mrs. Allen, I think," suggested Miss Wentworth, "and if there is anything I don't understand as you dictate the data, I shall ask you to explain and in that way you will make it clear to the inquirers. The most uninformed will then know how to avoid flaws in their floors."

"That will be splendid," and Mrs. Mallory settled herself comfortably in her big chair for a long morning of dictation. "And now we're off—"

"My dear Mrs. Pennington," she began, "it's a good thing that you and Claire Allen

are building your houses in the wilds, far from the madding crowd, or I should not spoil either of you by giving you of my minute finds. But as you are pretty far off from the source of information I am more than glad to help you in any way whatever.

## Floor Requirements

"Of course, you realize that every kitchen flooring should, as nearly as possible, be:—  
Attractive,  
Easy to keep clean,  
Noiseless,  
Odorless,  
Vermin and dust proof,  
Comfortable to feet and back,

Non-slippery whether dry or wet,  
Durable (no up-keep but washing and polishing),

Fire proof or fire retardent,

Impervious to changes in temperature,

Laid over any kind of floor base,

Light weight enough to be suitable to any structure,

Seamless or joined so as to be virtually seamless,

Non-warping, non-expansive or non-contracting."

"Wait, Mrs. Mallory—what do you mean by fire retardent?"

"I'll come to that point. These qualifications, my dear friend, are what a

good flooring should have, and strange as it may seem there are many which include all of these requirements and many filling all the most important ones, so you can choose any one of the floorings that are described in this letter and you will be more than satisfied.

"Here is a list of the most important kinds of flooring in use:—

Marble,  
Wood and wood block,  
Linoleum,  
Cork,  
Composition and concrete,  
Tile,  
Terrazzo.

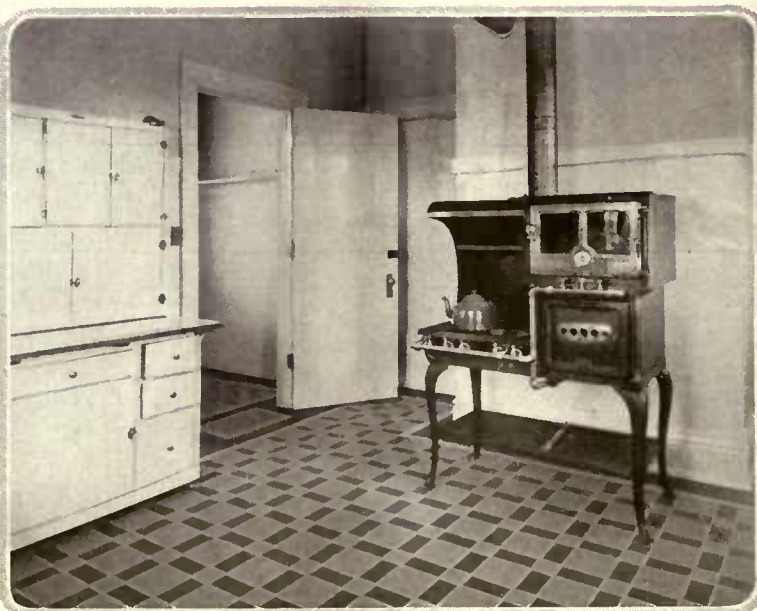
"Marble we can dismiss as being too ex-



*The kitchen in the New York residence of Otto H. Kahn, Esq., is equipped with the most modern facilities. The walls are tile with cove corners and the floor is of cork composition*

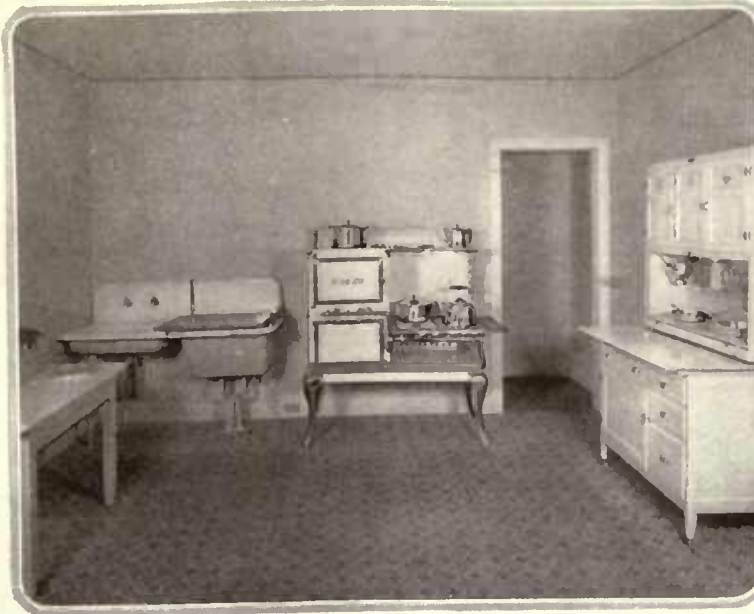


*A light gray and blue cork tile with a dark blue border has been used in the kitchen of the Harry Chandler residence at Hollywood, Cal.*



*Light and dark gray cork tile give a serviceable flooring to this modern kitchen in the home of A. T. Lloyd, Esq., at Dallas, Texas*





*Inlaid linoleum for the floor, painted walls, a serviceable cabinet and stove and sink properly placed make this an ideal small kitchen*



*In another Western residence, the home of G. C. Greer, Esq., at Dallas, Texas, a linoleum tile has been used for the flooring*

pensive, too beautiful and too unresisting to the feet. It is also too cold under foot.

"Wood is very popular because in the commoner varieties it is the cheapest flooring. In whatever grade a wooden floor is used, it has the disadvantage of needing attention. It always needs refinishing. The better the floor the more attention it will need. It will splinter eventually and show marks if things are dragged over it. Although the scraping down and refinishing always makes the floor look like new, the wooden floor is better in any room in the house than the kitchen, laundry or pantry. There are some housekeepers who wouldn't have anything else but the hard wood floors in their kitchens—oak, maple or Georgia pine, etc.

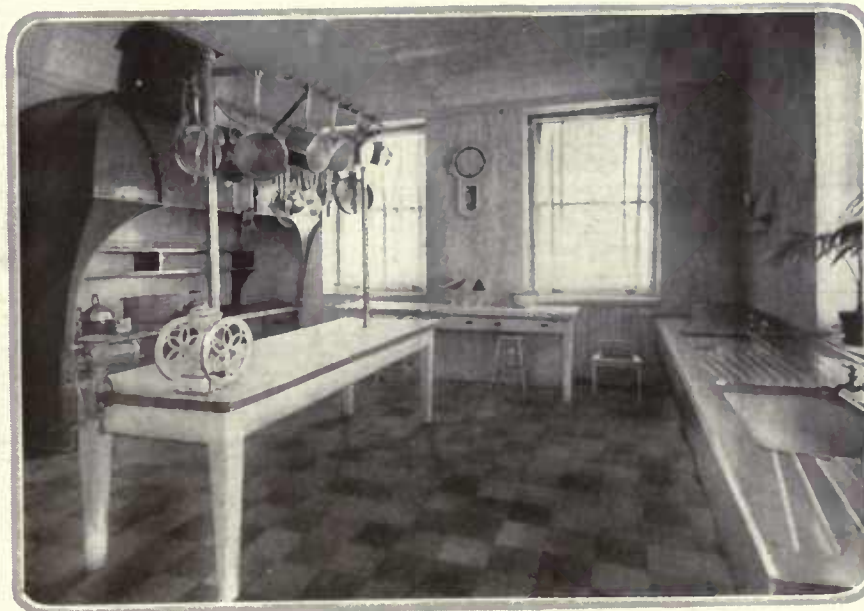
#### Laying the Floor

"The wooden floor must be carefully laid or else the cracks become traps for germs and dust. Of course, this applies to all flooring. And while on the subject of laying floors, let me say that even though you order the best kind of flooring in the world, if it is laid badly, you might as well have bought the worst sort of material. It is imperative that you have the manufacturer or the manufacturer's delegated dealer lay your floor. Don't go to your village builder or carpet man. It won't pay; in fact, it will cost you dearly, as in such case the maker of these products has developed a way to lay flooring which is inseparable from the life of the flooring itself.

"Many a householder knows a good floor, but few



*Tile walls with rounded corners at the base and on the windows and an inlaid floor are two elements of this modern, conveniently arranged kitchen*



*The kitchen in the New York residence of Harry Payne Whitney has marble walls, a long range of sinks and drain boards down one side, work tables, hooded range and a floor of pure cork tile*

know what to look for in the laying of it."

Mrs. Mallory stopped to ask Miss Wentworth if she had been clear up to this point.

"Seems so to me," was the reply.

#### The Linoleum Family

"Then let's go on," and continuing, "among the best known floorings for kitchen use is linoleum. It is so well known and so popular that purchasers in their ignorance often accept, unwittingly, substitutes and lay felt paper instead of the real thing!"

"If you decide to buy linoleum, go to the best maker or his dealer. I can't begin to tell you the value of following their gospel *Buy the Best*. If you heed this you make an investment. If you do not, you make an expenditure.

"So when you decide to buy linoleum first look on the wrong side of it, and if it has burlap on the back and if it is very difficult to tear, it is pretty definitely linoleum. It also carries the name of the maker.

"I think it well for the prospective buyer to know something of the manufacture of a popular article. It makes one appreciate and understand how to take care of it better.

"You know I am a crank on the subject of not wanting women to buy unless they know exactly what they are buying.

"Linoleum is made of burlap, linseed oil and cork, as the main ingredients. The oil is first boiled to thicken it. When it is cooled it is

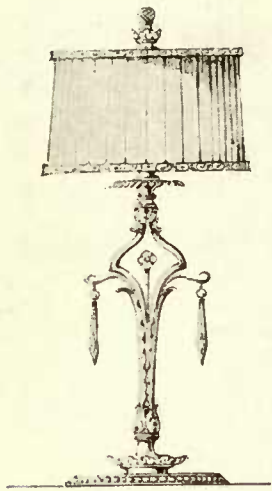
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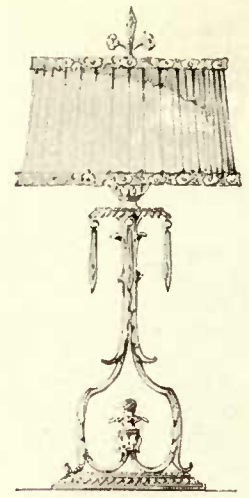
# EQUIPPING the ELECTRICAL BOUDOIR

*Accessories of Decoration and Use Make for  
Comfort and Convenience*

*These may be purchased through the House & Garden  
Shopping Service. Cheque must accompany order.  
Name of shops will be furnished on application*



*Among the portable  
lights for the dressing  
table is this design in  
either antique gold or  
two tone ivory with  
polychrome. With a  
silk shade and colored  
guimp at top and bot-  
tom, it sells for \$32.50  
each, as shown*

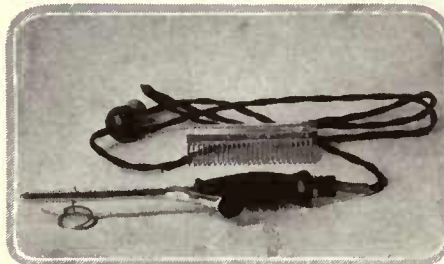


*A variation of the de-  
sign shown opposite  
comes in either antique  
gold or two tone ivory  
polychrome, and can  
be used for the dress-  
ing table, bureau or  
boudoir desk. Silk  
shades. Changeable  
glass pendants. \$28.50*

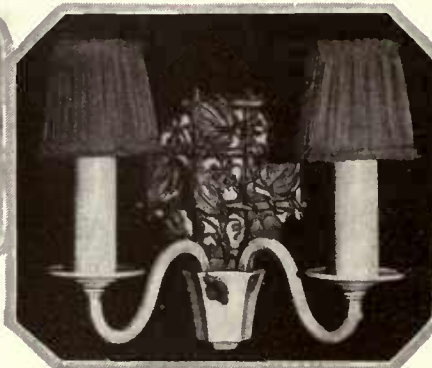


*Good light is a  
prime requisite on  
the dressing table.  
Fixtures should not  
be placed too high.  
The best arrange-  
ment is a pair of  
portable lights as  
shown here*

*In placing the lights  
shown above on the  
dressing table we  
give the approxi-  
mate position for  
their greatest use-  
fulness. Their deli-  
cate lines are pleas-  
ing in effect*



*An electric curling iron outfit with  
aluminum comb attached for dry-  
ing the hair comes, with full in-  
structions, at \$6.25*



*A two light electric  
bracket in ivory and  
colors. \$20 each*

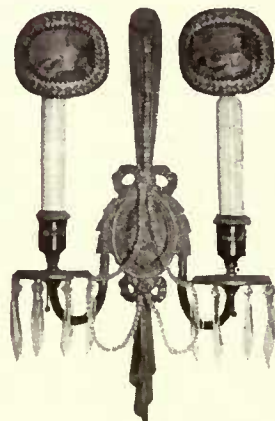
*Adam design fixture  
in ebony and antique  
gold. \$38 each*



*A collapsible pressing board of  
aluminum on wood frame weighs  
3½ pounds and opens to 44" long,  
9" wide. In cretonne bag. \$5*



*An electric vibrator comes packed in  
a black leather case. Guaranteed for  
a year and all repairs made free of  
charge in that time. \$18*



*For that chill morning we suggest an  
electric heater, at \$9.50. An electric  
heating pad, with three heats, at \$9  
completes the comforts*



# THE IRISH and AIREDALE TERRIERS

*Two Rough-Coated Breeds of Sterling Worth for Either Country or City—Some of the Outstanding Traits Which Have Won for Them Respect and Genuine Affection*

ROBERT S. LEMMON

IN a way they are somewhat alike, these two contenders for honors in the All-Around Dog Qualification Contest. Both are rough-coated, free from any white markings, hard as nails, and bully good companions. Beyond these points their paths of similarity begin to diverge, somewhat after this fashion:

The Airedale is considerably the larger of the two, and as if his weight added dignity to his thoughts, he is more self-contained than his smaller cousin. Where the Irishman is a rough-and-ready little rascal overflowing with that snappy vigor of mind and body colloquially known as "pep," the Airedale is steadier though by no means sluggish. One might compare them to a motorcycle and a 90 H.P. touring car: both can pass everything on the road except each other, but they go about it in a different way.

## Their Versatility

Of the Airedale it has been said that "he can do anything any other dog can do, and then lick the other dog." Well, sometimes, I almost believe that is true. He certainly is 200 per cent dog, and while his logical place is in the country, he readily adapts himself to city living conditions. Woe be unto the burglar or tramp who interferes with him or his, for when his forty pounds or more of bone and muscle get started they move fast and in a straight line. Yet, with all his defensive and offensive ability, he is ideally dependable and affectionate with children as well as grown-ups. In the matter of intelligence, he is probably second to none.

Somehow, the Irish terrier, on the other hand, always makes me think of a red-headed boy about twelve years old on a summer vacation in the country. Perhaps this

*There is no little of the true Celtic fire in the make-up of the Irish terrier*



Levick

*A prize-winning Airedale—in the show as well as in the country or city home. (Below)*



is because such a boy would relinquish all his dreams of piracy, machine gunnery and driving the Twentieth Century Limited for one Irish terrier to pal around with—and also because the Irishman would appreciate the boy to the full. If an Irish terrier's brain is ever dull or his body ever sluggish in getting up and at anything which may be doing, no one has been able to catch him at it. He is all steel springs, mentally and physically. There is no little of the true Celtic fire in his make-up, and if he were able to put his general philosophy of life into words (he can't quite talk) it would probably be, "Let me at it!"

## Breeding and Hardiness

Without taking the time to delve deeply into the history of these two representatives of the terrier tribe, it may be well to say that they have been developed primarily as vermin destroyers and to withstand all the hard knocks which the pursuit of such four-footed fighters as badgers, otters and woodchucks entails. Such breeding, continued through many generations, has given them great natural resourcefulness, strength, health and adaptability. They will come through a day of mud, snow, briars or brooks without a scratch; a shake and a roll, and they're ready to start out again. They are true sportsmen, which term, in its broader application, means that they know how to conduct themselves in the drawing-room as well as in the field. They are easily trained, either in a purely utilitarian sense to make them good house dogs and general companions, or for various special purposes. The Airedale especially is qualified by his size and ancestry to be developed into a first-

*(Continued on page 80)*



*The Airedale's coat is tan with a blackish saddle. He "can do anything that any other dog can do, and then lick the other dog"*



*An Irish terrier is an ideal dog for a live boy. He is keen and eager, and his tan coat is a good protection against briars and cold*



October

## THE GARDENER'S CALENDAR

Tenth Month



Carrots and other roots should have their tops removed before storing



Changes in the perennial flower border should be made during this month



If the last clipping of evergreens has not been finished, there is still time



Label the gladioli bulbs before storing them away for the winter

SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
<p>This Calendar of the gardener's labors is aimed as a reminder for undertaking all his tasks in season. It is fitted to the latitude of the Middle States, but its service should be available for the whole country if it be remembered that for every one hundred miles north or south there is a difference of from five to seven days later or earlier in performing garden operations. The dates given are, of course, for an average season.</p>						
5. The first few days in the house are the critical period for indoor plants. Use great care in watering and keep the foliage sprayed or moistened. If the plant dries up too quickly, plunge the entire pot in a pail of water.	6. In case of a severe frost being threatened, it is wise to cover the flowers of outdoor chrysanthemums with paper or other material at night. This will prevent their being damaged and add to their life.	7. Dig up and store all tender bulbous plants such as gladioli, dahlias, etc. These must be stored in sand or sawdust in boxes and kept in a cool cellar. Dryness of packing material and surrounding air is essential.	8. Hay thrown over tender garden crops such as egg-plant, peppers, lettuce, will protect them from damage by light frosts. It must be removed during the day and applied only at night. Do not use enough to break them.	9. Celery must be kept chilled. Hold the stalks together tightly with the hand to prevent dirt from getting down into the heart. Keep hilling as they grow, since it is contact with the earth that gives celery flavor.	10. Cauliflower just starting to head up should be lifted very carefully and placed in frames where it will mature properly. The plants may also be planted in tubs and moved to a barn, garage or other frost-proof place.	11. Why not have some fruit trees around your garden, preferably on the north side? Or perhaps you have room for a small orchard. This is the proper time to set the trees out, except the plums, cherries and other pit fruits.
12. Start mulching rhododendrons with leaves or manure. This is not only for the purpose of protecting the roots, but it will also furnish the plants with considerable nourishment. In the spring the leaves may be dug under.	13. All shallow rooting crops should be afforded the protection of a winter mulch of manure. This applies to strawberries, raspberries, blackberries, etc. With strawberries, manure should not touch the crown.	14. This is an excellent time to put into execution any changes in your garden, such as sod borders, dwarf hedges, trellises for fruit plants, changes in watering systems, etc. A good map of the grounds will help.	15. The plantings of new trees may be attended to at this time. With the dry summers which have prevailed for the past few years, fall plantings have given better results than where work of this sort was done in spring.	16. What about some bulbs for house forcing to bloom about Christmas time? Paper whites, Pott-baker tulips, narcissus and various other early forcing bulbs may be grown successfully in the house.	17. Don't neglect successful sowing of the vegetable crops planted in the greenhouse. Lettuce, cauliflower, spinach, radishes and beans require seeding about every two or three weeks in order to insure a supply.	18. Stop feeding the chrysanthemums just as soon as the buds show color. It is a good practice to shade the greenhouse slightly. This will give considerably longer petals and larger flowers.
19. Any changes in the flower borders should be made now, as the different types of flowers may be easily determined at this time, even by the beginner. Old plants that are not yielding should be divided.	20. Carrots, beets and other root crops should be gathered and after the tops are removed they can be stored in trenches out-of-doors, or in a cool cellar. If stored out-of-doors, they should be protected from the frost.	21. A few roots of parsley, planted in pots and placed on the kitchen window-sill, will keep any ordinary family supplied with an abundance of this valuable green for garnishing and other kitchen uses all winter.	22. Don't neglect to mulch heavily with manure or any loose material, all evergreens that have been transplanted during the current year. The first winter is the critical period with these trees, and they need care.	23. Start now to collect all the old leaves, burning them to one point. Do not ever burn them, because, when rotted, they are one of the best of all fertilizing materials. Store them in some obscure, sheltered corner.	24. Don't forget to plant a few of the more hardy types of narcissus in some secluded corner where they may go on naturalizing and spreading by themselves. In a few years enormous masses are possible from small plantings.	25. Shut off and drain all irrigating systems and exposed plumbing pipes, and empty concrete pools, etc. All faucets should be left open to assure proper drainage of the piping. If they freeze they will burst.
26. Potatoes and other root crops stored in the cellar should be looked over occasionally to prevent damage by decay. Remove all decayed or soft, spongy tubers, because they are sure to infect other sound ones.	27. Hydrangeas, bay trees and other decorative plants in tubs and boxes should be stored away for the winter. A good cellar which is not too warm and is fairly light makes a good storage place for this class of material.	28. When husking corn, any exceptionally fine ears should be set aside and saved for seed next year. The ears should be hung up in some dry place where the mice will not be able to reach them. Suspending by wire is good.	29. After the foliage falls all fruit trees and other deciduous trees subject to the attacks of scale should be sprayed with any of the soluble oil mixtures. Ills are especially susceptible to attacks of the scale pest.	30. This is an excellent time to destroy any aphids which may be on the white pines and other evergreens. A thorough spraying with a strong tobacco and soap mixture will free the trees from this pest.	31. Arrangements should be made to protect the roses, the best method being to do them up in straw overcoats. In addition to these, earth should be banked around the plants so as to throw the water away from them.	I love to see a bough across the moon When, like a scarlet lantern of Japan, Lore in the east it hangs Pendant, obscured, and dim. William Douglas

IT makes me smile sometimes to hear city folks talkin' 'bout how they'd like to go to farmin'—'it's such a easy, restful life!' Durn few of 'em seems to realize that a real farmer gits up at four-thirty or five A. M. the year 'round, an' works till dark. Sure, I'll 'low they's breaks durin' the day—restin' the team when ye're plowin', settin' by the spring under the big maple an' wipin' off the sweat when hayin' time comes, talkin' crops an' politics 'side the road when the R. F. D. feller comes with the mail. If 'twarn't for them interruptions I don't b'lieve us farmers could git along; we got to have some change from hoein' potatoes an' hollerin' "WHOA!" An' daggone it, a man needs a chanet once in a while to chat on a straw an' calc'late. They's lots o' things to stop an' figger on—how much of a cut to make in the woodlot next winter, when the drought's a-goin' to break, whether them two Holstein heifers o' Jake Hopper's is really worth a hundred piece, or who's to be the next postmaster now that old Bill's dead an' gone. Reckon mebbe it's because they sees us o-chawin' an' calc'latin' an' o-gossipin' round the sand box in the store at the Corners that city folks think we ain't got much work to do, or else are just plumb lazy. But just let 'em try farmin' onct, then selces!

—Old Doc Lemmon.



Dig up and store all the tender bulbous plants such as can-nas, dahlias, etc.



Bulb planting should be started now, and continued until frost comes



The root crops can be stored in boxes and covered with dry sand



Greenhouse work gets under way this month, in preparation for the winter blooming season. The sweet peas should be kept cultivated



The collecting and saving of autumn leaves should not be overlooked. When rotted, they make excellent mulching and fertilizing material



Dahlias, too, ought to be clearly labeled when taken from the ground





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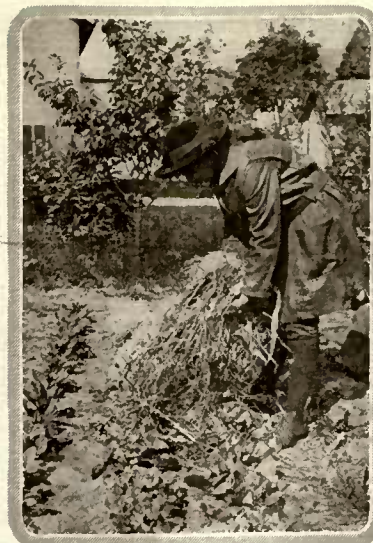


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*A night covering of loose straw  
will save the spinach from frost*

## In the October Vegetable Garden

WILLIAM C. McCOLLOM

**T**HE first question which is apt to be asked when anyone is advised to sow some of the hardy vegetables in the fall is, "What would be the gain—why sow now when spring plantings yield the same returns?"

Plenty of gardens are never started until the first of May, but if their results could be compared with those from gardens started some time previous, they would be far outclassed. One of the biggest advantages in fall sowing of those vegetables which are hardy enough to withstand the winter is the fact that a large root system is established which becomes active just as soon as growing conditions are resumed in the spring, resulting in more vigorous and productive growth.

Onions, spinach, turnips, smooth peas and leek may all be sown in the fall if slight winter protection is given them. The best protecting material is loose hay, which can be shaken up occasionally to prevent its matting down and damaging the plants. It is well to bear in mind, however, that a spell of damp weather is more likely to damage the young seedlings than cold

weather, so during wet periods it is advisable to rake the protecting material aside, leaving the plants exposed.

It is not an infrequent occurrence to have a killing frost in what might be termed late summer. It often happens that gardens are destroyed as early as the middle of September in the latitude of New York, whereas continued freezing weather does not prevail until after the middle of November. This means that a little foresight in the matter of protection would prolong the life of the garden some two months.

It is not an infrequent occurrence to start now to accumulate quantities of covering materials for this purpose. Old rolls of building paper, burlap, boxes or any cast-off material of this nature which will prevent penetration of the frost will give the desired results. A wire should be placed along the row of such plants as string beans to hold up the covering material. This covering should be applied only when frost appears imminent. When the thermometer approaches 40° on a still night and the smoke rises perpendicularly, it

*(Continued on page 64)*

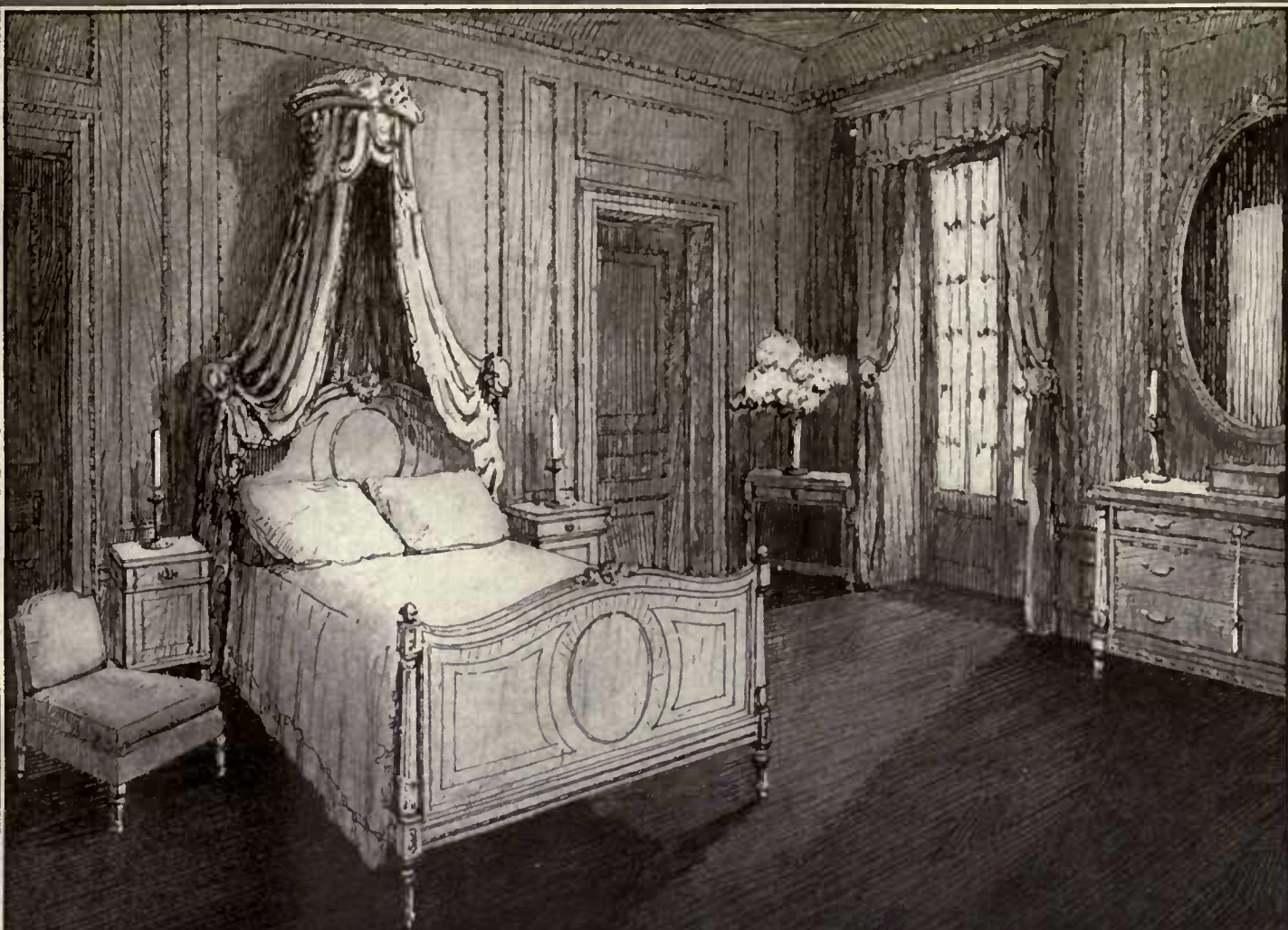


*When the pumpkins are gathered they should be stored in a warm, dry place*



*A burlap cover will keep early frost from damaging the egg-plant and peppers*





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## In the October Vegetable Garden

(Continued from page 62)

is fair to assume that freezing weather will result before morning. The boxes or barrels may be used to cover individual specimens such as egg-plant or peppers. A few plants of these in full bearing, if properly protected, are quite an item in adding to garden returns.

There is a chance of saving a plant even after it has been frozen if it is taken in hand immediately. The actual freezing does less harm than the thawing, which can be relieved to some extent if the latter is very gradual. Spray the plants with cold water and keep them moistened with it until the frost is gone, or keep them shaded so that they will thaw out gradually.

Celery, endive and crops of this character, although somewhat hardy, will not stand severe freezing, and are sometimes nipped severely by an unduly early frost. The covering method of protecting against frost is helpful in minimizing losses with them, but when frozen they should be well sprayed and covered.

Rutabagas, turnips, salsify, parsnips, carrots, etc. are now ready for harvesting any time after their tops begin to turn yellow, which is an indication that growth is over. There is no advantage in leaving them in the ground.

There are, of course, many different methods of storing these crops for winter use. While a trifle inconvenient to get at when needed, there is no denying the fact that vegetables stored in the open ground retain their natural flavor and keep in much better condition than when stored in any other way. Vegetables so stored must, of course, be protected from the frost, not only because of the damage to the crops themselves, but because, if the ground is allowed to freeze, it practically prevents getting at them. Keep the trench that the vegetables are stored in thoroughly covered with some loose material which can be readily removed when desired, and which will prevent the penetration of frost. Water is another factor that must be considered, because if it is allowed to enter the trenches and is not immediately drained off, the vegetables will decay. Bury a box of sufficient size in the garden, making a tight covering slanted on top to shed the water. This box can be covered with earth after the vegetables have been placed in it. For results, this method is no doubt the best, although it involves considerable effort.

Storing vegetables in a cool cellar in

boxes of sand is also a very good method, convenient so far as getting at the vegetables is concerned. Toward late winter the roots become stringy due to lack of natural moisture in the material with which they are in contact.

Pumpkins and squash should be gathered now, and, contrary to most vegetables, stored in a warm place. Do not put them in the cellar. Sweet potatoes are similar in their requirements. They must be kept in a warm place where no moisture comes in contact with them, else they will become unfit for table use. Place sweet potatoes in barrels close to the furnace or stove. Tomatoes, peppers and egg-plant can be kept for many weeks if stored in boxes after being carefully wrapped in paper. Care must be taken to have them perfectly dry when put away.

There is but one way to plan your garden, and that is to lay it out to scale, devoting some careful thought to it. The small fruits can be properly placed at one end without interfering with the other crops. Asparagus, horseradish and crops of this nature can be located near the fruits and the garden proportioned to your particular needs.

The first point to consider when locating the garden is soil conditions. Ground with a southerly or southeasterly exposure and a fairly good top soil that shows a fair percentage of humus, and a subsoil that will not retain too much water, is the ideal. Ground which is poorly drained can be made to produce by putting in tile drains.

New ground that is intended for cultivation next year and which shows any surface growth at present should be plowed so as to give this growth an opportunity to dry out. It is advisable when plowing to use a chain on the plow so that the work will be done thoroughly; and it would also be well to run a disc harrow over the ground afterward to break up the sod.

Another factor worth considering is the amount of humus which the soil contains, and which is deficient in practically all our soils. It is best built up by application of well rotted manure or some other form of decayed vegetation. It would be advisable to apply a light covering of manure and turn it under in order to start the work of those little live organisms which build up our soil and which become active in early spring. This should in no way interfere with the application of manure in the spring.



*Burlap or other cloth can also be used to protect the low growing crops*



*Sifted ashes are good for lightening soils which are too heavy to produce well*





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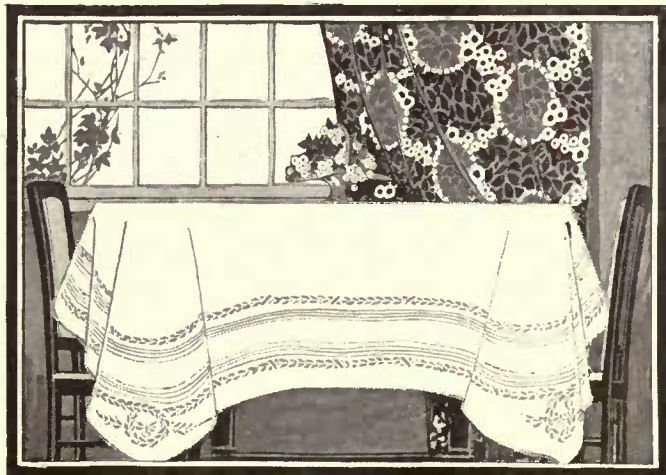
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*Autumn is the time to plant the hardy bulbs*

## Better Effects With Bulbs

*(Continued from page 33)*

ornamentals and perennials is planned to give the best effect. As you look the place over with the eye of constructive imagination, you cannot fail to see where you can add touches to the garden picture, with the pigments available in the spring flowering bulbs, which will heighten the effect of charm and beauty you wish to attain. White or flaming red against a bank of evergreens; a sheet of sweeping narcissi there where the lawn merges into the shadow and shade of large trees; a filigree of brilliant colored, cheerful crocuses along the frontage of the perennial border or in some corner where color is lacking in the early spring—these are the effects you can add to the picture which already exists. And viewing the grounds from the street or front entrance, you will see probably half a dozen other places where spring flowering bulbs, in scattered groups or masses, would add greatly to the attractiveness of your grounds.

Mark these things down on the map. If you are not thoroughly familiar with the different bulbs and their varieties, the best way to get what you want is merely to indicate the color, design and the approximate height wanted, on your map. Then, with this information before you, go to your bulb catalogs and select the things which will best fit. Keep in mind that you can have results

from flowering bulbs from April until well into June.

Crocuses are the earliest to bloom and the most dwarf in growth. Even the new giant flowering crocuses, which for general purposes are the most satisfactory, attain only a few inches in height. Crocuses are valuable for planting in the lawn because they bloom early and are out of the way when it is necessary to cut the lawn fairly close. Also they are excellent for using in rose beds and other places to cover the ground where it is likely to look bare in early spring. While they are frequently planted in mixed colors, still the most striking effects are attained by using the named varieties in one or two contrasting colors.

Tulips properly selected will give a very long season of bloom. The single early tulips flower the latter part of April. The double flowered class, especially effective in masses and lasting a long time, come into bloom just as the single earlies go by. The giant Darwins, Breeders and Rembrandt tulips form a distinct class with immense flowers borne on tall, stiff stems, and come into bloom, according to varieties, during May and early June. Many of them attain a height of 2', and a good many considerably more than that. The cottage tulips also

*(Continued on page 68)*



*The spring-flowering bulbs will never lose popularity as long as we have houses with sheltered corners to catch the early sun*



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TAC  
ALUMINUM  
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are preferred by women who are as particular about the utensils in which they cook food as they are about the dishes from which they serve it. "Wear-Ever" utensils are clean, bright and silver-like in their shining beauty.

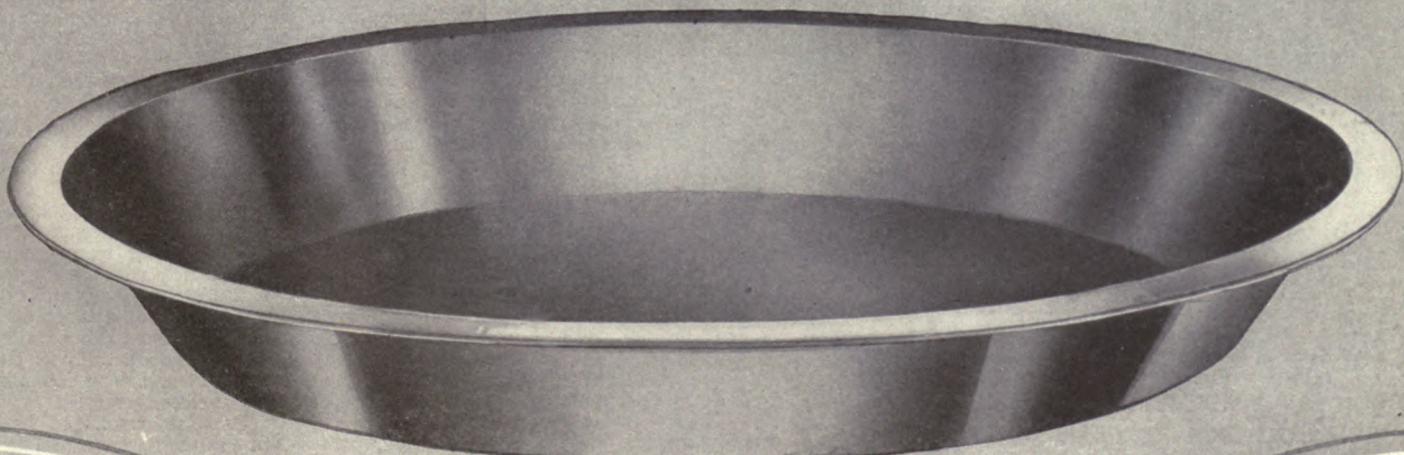
"Wear-Ever" utensils are made in one piece from thick, hard sheet aluminum. No joints in which food can lodge. Cannot chip, rust or scale.

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*Look for the "Wear-Ever" trade mark on the bottom of each utensil*

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## Better Effects With Bulbs

(Continued from page 66)

flower late. They are not as tall growing as the preceding class and do well to plant in front of the Darwins and Breeders, offering a pleasing contrast.

Narcissi, daffodils and jonquils are more informal in their habit of growth than the tulips, and for this reason offer particular advantages for effect in the informal landscape. With these two a considerable length of bloom may be had by selecting the proper varieties. Trumpet Major, Golden Spur, Henry Irving, Beethoven, Schiller and Princess all bloom early. Emperor, Empress, Glory of Leiden and the *Poeticus grandiflorus* and *Leedsii* sorts follow these, and the *Poeticus*, with *Poeticus* King Edward VII, *Conspicuous Barii* and single jonquils, close the flowering season.

Hyacinths are more formal than any of the other spring flowering bulbs and not as useful for general purposes as the others. Where they are to be used in beds, of course it is desirable to get varieties which will come into bloom at the same time. A selection can be made, however, of early, medium and late flowering sorts which will give a good succession of bloom.

It is always desirable to order your bulbs rather early, but this year it is doubly necessary. Reports from the bulb producing sections indicate that the crop will be extremely short. This, coupled with increased expenses and with delayed transportation and other factors, means that the person who waits until the last minute for ordering bulbs this year is likely to be disappointed in not being able to get a good many items on the list. The prices of bulbs, as in the case of almost everything else, have gone up. Bulb buyers estimate that stock of this year will cost them at least three times, and in many cases four times, what they have had to pay before. This increase in cost is bound to be reflected in the retail prices.

There is another reason for early ordering. While bulbs may be planted

until freezing weather, the best results are secured from fairly early planting—late October or early November. Bulbs that are received very late may be provided for, where necessary, by mulching the soil to keep it from freezing.

In the majority of cases the purchaser will have to depend upon the reputation of the firm with whom he or she is dealing, as a personal inspection may not be possible. While the size of the individual bulbs is important, it is not the only essential. They should be heavy, sound and firm, indicating maturity and good flowering qualities. Some, like hyacinths and the hardy bulbs, are sold according to size. Usually the large sizes are well worth the difference in price.

If bulbs have been delayed in transit and are not plump when received, place them in moist sand or moss for several days before setting, especially if the ground is at all dry. If, on the other hand, they appear too moist, or show any signs of mold, let them dry off thoroughly, and dust with flowers of sulphur before planting.

When planting, it is always desirable to use a handful of sand in the bottom of each hole made for a bulb. This not only prevents water settling around the bulb and encouraging decay, but fills up any empty space there may be around the bulb, so that the roots, when growth begins, find congenial environment.

The early types should be planted about 5" apart each way, and 4" deep; and the later types, such as Darwins and Breeders, about 6" apart and 5" deep—this for solid beds. Distances may be varied at will for landscape planting, but thin planting is generally undesirable. Tulips, as a rule, need a certain self support.

Narcissi should be planted in late September or October, the bulbs being covered 3" to 4" deep. Hyacinths go 4" to 10" apart and 3" to 4" deep. Crocuses should be covered 3" or 4" deep.

## Floors or Flaws in Your Kitchen

(Continued from page 57)

poured down over suspended sheets of scrim and by coming in contact with the oxygen of the air, becomes oxidized and solidified. Then these oil-impregnated skins are ground up and mixed with gums to give the fabric elasticity and it is then mixed with ground cork or cork flour, the coloring matter, and the rosin (to harden it). This mixture is fed into a machine which distributes it evenly over the burlap. It later passes through a series of finely adjusted rollers weighing about 27 tons each and adjustable to space of 1/1000 of an inch between rolls which, of course, give any required thickness to the linoleum. This is plain linoleum and it is many weeks in the making.

"The printed linoleum is made by passing the plain over print drums.

"The straight line or inlay is done by a still more involved process, but the patterns never wear out as they are an integral part of the linoleum, going through from back to front of the material.

"Highly paid designers are engaged in this work and many craftsmen of great skill are employed for stencil work, etc.

"We don't always realize the time, work, and expense of the ordinary things that we see about us.

"When the linoleum is being laid, look out for these things. (They apply pretty generally to the laying of any flooring of this kind.) If over wood—the nails must be hammered in below

the surface, the wood seasoned well, to avoid dampness and cracking. If over concrete—it must have dried a month or two and be filled in with plaster of paris if it has any cracks. It should be laid over felt in both cases to insure long life to the linoleum and the comfortable resiliency to the foot and consequent ease to the back. The felt acts as a cushion, makes the linoleum fit better, and obviates later refitting and trimmings. See too, that the workmen are careful to force the strips close together and cement closely. These things I say if it is absolutely impossible to get the linoleum people themselves to lay the floor. It would be wise then, to get their booklet.

"It is easily kept in condition if you

Use only mild soaps, never caustic powders, with warm water. Rinse immediately with clear water and dry immediately. Wash and dry about a square yard at a time; do not flood the whole room at once. Strong soaps will eat the pattern in the printed linoleum and wear the inlay.

Use elbow grease!

Use glass casters on heavy furniture as the linoleum will show marks.

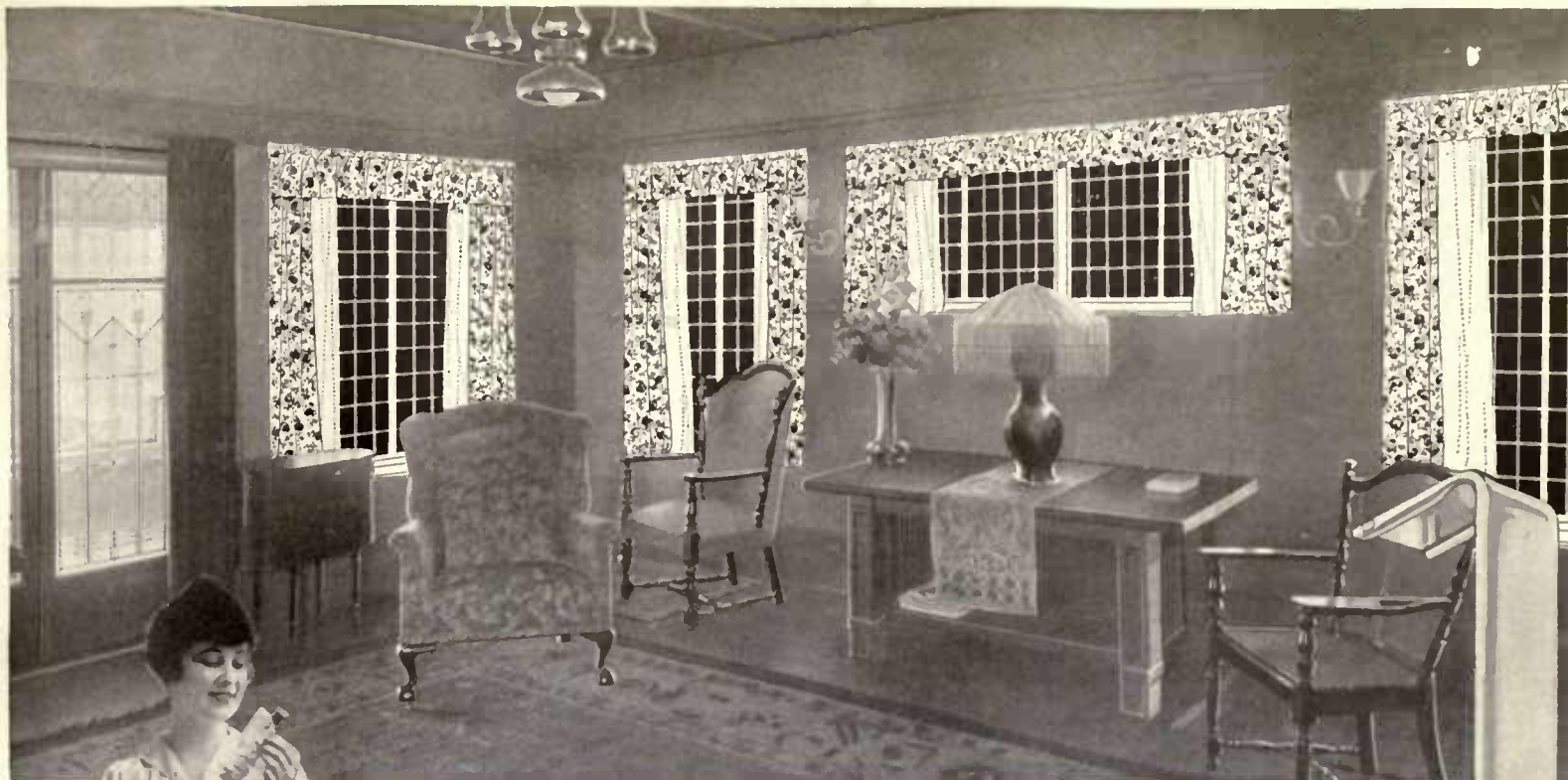
Store linoleum, when necessary, away from excessive heat and moisture.

Waxing occasionally is good. But an oil mop does very well.

"The numberless designs and coloring to be had in this fabric add to its value

(Continued on page 70)





*I owe my pretty windows to*

## *Kirsch* **FLAT CURTAIN RODS**

*I found my ideas in the Kirsch Style Book*

**K**IRSCH Flat Curtain Rods are wonderfully superior to round rods. The FLAT shape means *sagless strength*, without needless weight. It also means smooth, neat hems and headings held gracefully erect (not stiffly) by the support of the rod itself, on account of the flat shape.

Kirsch Flat Rods are so sturdy and durable that they are a permanent fixture. They don't twist or dent. They won't turn black or tarnish. They have no fussy knobs or brackets to gather dust or become lost.

The small Kirsch brackets are invisible in use. If desired, they can be attached inside the casing to avoid defacing beautiful woodwork. Kirsch Flat Rods curve gracefully to these brackets at the ends, producing a very pleasing effect, and providing ample room for the curtains.

They are sold in extension style—adjustable to fit all windows—or cut to fit your windows. Both styles can be had single, double or triple. The finish is white, velvet brass or oxidized copper.

Write for  
your copy



Ideas for  
every  
room

*Kirsch Flat Rods readily slip through the seams of the curtains with the aid of the Kirsch Pilot or thimble. See the above picture.*

### Write for Your Copy of the Kirsch Style Book

It pictures attractive, up-to-date windows for every room. Tells just what materials and rods are used—suggests color schemes for the different rooms. Worth reading and keeping. Write for your copy NOW, mentioning your dealer's name.

#### Kirsch-Kraft Novelty Curtains

are ready-to-hang curtains of excellent quality—cut by the thread and painstakingly made. Look for the Kirsch label.

**KIRSCH MANUFACTURING COMPANY, 19 Prospect Ave., Sturgis, Mich.**

### Ask Your Dealer to Show You Kirsch Rods

They are sold by leading dealers in practically every city in the country. If your dealer hasn't them, he should be very glad to get them for you. You will do him a favor by asking him to order them for you—for Kirsch Flat Rods have built up the rod business of hundreds of dealers to many times the sale on rods of the old kind. Kirsch Rods are more durable than solid brass rods—give far superior effects—yet cost less.

# *Kirsch* **FLAT CURTAIN RODS**





## Floors or Flaws in Your Kitchen

(Continued from page 68)

and pleasure, and the kitchen can be in lovely accord with the decorations of the house.

"The ordinary dripping will not affect linoleum, nor the ordinary moisture. It requires no extra mats as foot resters, is not a substitute but a flooring, and in every way deserves its great popularity.

### The Cork Family

"Another attractive, useful and popular flooring is what I call the corks. It is made of clean cork shavings compressed in closed steel moulds about an inch thick for five hours under high pressure and high temperature. All the moisture is thus driven out and it is pressed together into a waterproof mass. No foreign substance is introduced to bind it together as this is done by its own gums. Inferior cork tile is mixed with foreign substances and this often makes it break down and detracts from the resiliency and wearing power. After this process is completed it is cut into the desired sizes.

"Cork tile comes in shades of brown and there is an excellent cork compound tile that comes in many designs and colors.

"It is not absolutely fireproof but is what is called a fire retardant in that it takes a flame of 1500 degrees F. one hour to burn a hole in a tile 6" x 6" x 1/2".

"The cork tile floor of the best make will last as long as the building. It is of the loveliest coloring, delightful in tone, noiseless and soothing to the feet and back, warm to the touch and altogether psychologically comforting to the nerves.

"It requires but soap and water and elbow grease to keep it in condition forever. It is never slippery, is non-absorbent of dust and moisture and when laid correctly needs no effort nor money for its upkeep. This is why the initial investment though larger than for some other flooring is a wise one, as it is positively the ultimate expenditure.

"There is much inferior cork tile on the market and it is very hard to tell it from the best quality. It looks attractive until it has been used a little while, then it will begin to 'pit' and 'sap' (become dark, and emit a pungent odor), due to inferior manufacture.

"Heavy tracking does not affect cork tile as it is so elastic that it springs back into place. This is proven by the restaurants, banks, libraries and hospitals that use it so generously.

"In laying this, the same general things should be observed as in the case of linoleum. It is laid over felt, the base must be free from moisture, cracks

and nails. If the cork is put over nailable material, small headless sunken brads are used. If not, it is pasted on the base. All joints are pressed together by a special compressing machine, and are sealed with a preparation virtually making the cork tile into one large seamless covering under which no dust, moisture, germs or vermin can collect.

"The velvety quiet of these floors imparts a tranquillity to the kitchen, contagious to mistress and to maid.

"I need not say much for the tile as you know its beauties. It may be cold to the feet, non-resistant and tiring to the back and slippery when wet, but this is overcome by mats of matting, cork or linoleum. Tile is made in every design and color to fit any desire or design. All corners and joints at the base of walls can be curved. It makes a unit of the whole room in design and intention as no other thing does. It can be cleaned out with a small hose. Of course, poor tile cracks.

"Needless to say, it takes real skill to lay these floors as the under bed of cement has to be very perfect to protect the tile upon it. However, it looks royal, it wears, and is a favorite with great kitchen builders.

### Compositions

"The floorings of composition, cements and mineral mixtures are innumerable. Some are excellent, embodying nearly all the good points enumerated in this letter. They are a little warmer than tile and not quite so expensive. They have probably a little more foot comfort but not much more. They are fire proof, do not weigh too much for a lightly constructed house, and are kept clean with the usual elbow grease and water.

"These floors for the most part are made in various colors and designs.

"In tile and composition the joint at the base of walls can be made practically one with the wall in a curving connection. In the case of linoleum and cork, this joint is either accomplished by a curving connection or more generally by a highly compressed and sealed joint, allowing for absolutely no trapping of foreign matter and rendering the floor easily swept and washed.

"Many great institutions and some private homes have found these to be practical, so if you observe the Buy the Best from the Best rule you cannot go wrong.

"Now, Miss Wentworth, as long as you haven't stopped me I imagine it was comprehensible throughout?"

"I understood it all, if this is all?"

"Yes, thank goodness, except I hope that this will answer your queries and that no floor problem can floor you now."

## An Evening Garden of Fragrance

(Continued from page 29)

of the entire summer, and more especially in the evenings.

In the partial shade next the house is a long row of sweet rockets. These old-fashioned flowers look their best in large quantities.

For accents, in the center beds are the tall pale pink heads of valerian, or garden heliotrope, and the erect spikes, likewise pale pink, of physostegia. These bloom in midsummer.

In July, shortly after the madonna lilies, come large balanced clumps of white Japanese iris. This is an extremely effective flower and comes at a time when the distinctive features of the garden are at a minimum. But for the fact that they lack fragrance, they are every whit as desirable as lilies.

About this time the warm midsum-

mer nights are upon us. The garden is filled with phlox which, next to the lilies, makes the chief effect of the flowering year. The colors are white, pale lavender and light pink. They command our interest in the daytime, and at night, by the aid of Japanese lanterns suspended from the pergola or swaying from poles in the garden beds, become enchanting.

The varieties listed are not definitely arranged on the plan, but the early dwarf Tapis Blanc should be placed here and there at the front, and the tall Pink Beauty and Stella's Choice in the center of the spaces designated. The medium sized varieties may fill out the remainder of the vacant spaces. At least eight or ten of each variety should

(Continued on page 72)



## Silent SI-WEL-CLO

THE flushing of a noisy toilet is heard throughout the house, arresting conversation and creating acute embarrassment. Constant recurrence of this condition leads either to its unnecessary toleration or its removal and installing of a Silent Si-wel-clo Closet.

Built upon the most sanitary principles, including the finest of mechanical parts, the Si-wel-clo adds a quietness of operation that is a distinct relief. The Si-wel-clo is but one item of the complete line of the

### Trenton Potteries Company "Tepeco" All-Clay Plumbing

"Tepeco" plumbing is china or porcelain, solid and permanent. Dirt does not readily cling to its glistening white surface, nor will that surface be worn away by scouring. With time, inferior materials lose their sanitary value, dirt will adhere, the appearance become uninviting—the piece lose its usefulness.

The impenetrable surface of "Tepeco" All-Clay Plumbing fixtures renders them the most hygienic of plumbing products for bathroom, kitchen or laundry. Medicine, ink or ordinary acid stains are readily wiped off. That this is not true of all plumbing fixtures may be proved by making the tests suggested in our instructive book "Bathrooms of Character," a copy of which will be sent on request.

The Trenton Potteries Company  
Trenton, New Jersey, U.S.A.

The world's largest maker of All-Clay Plumbing Fixtures places the Star and Circle trade-mark on its ware—your guarantee.





# The charm of ATLAS-WHITE



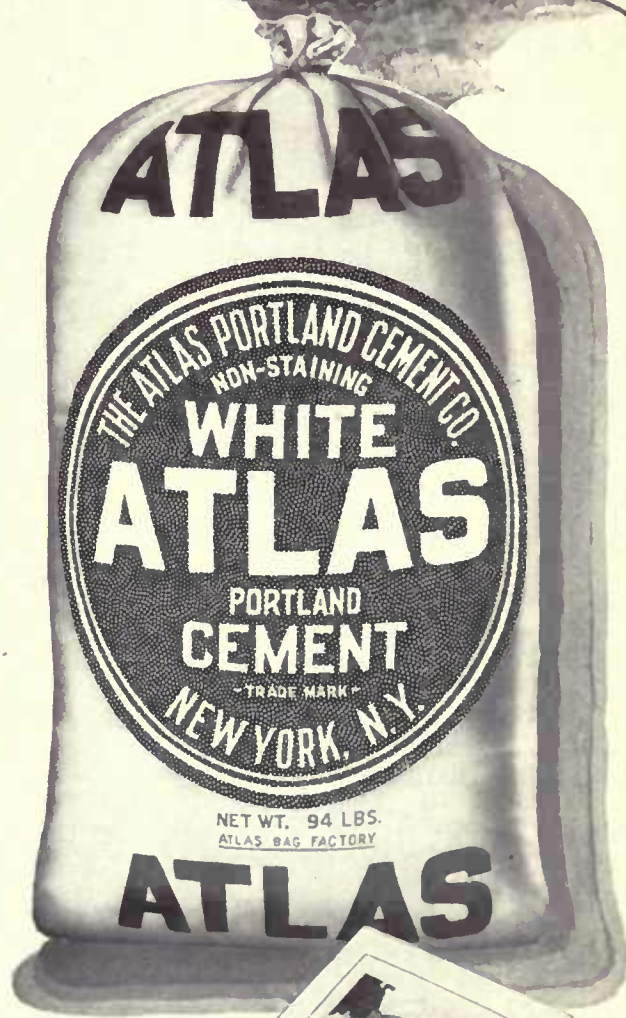
**C**HARM and economy combine in the well-built stucco home.

For the finishing coat, ATLAS-WHITE Cement is used with white sand for all-white effects. When used with color aggregates ATLAS-WHITE pleasingly accentuates the various color tones.

Our book, "Information For Home Builders," may picture the new home of your dreams—a home built of stucco, finished with ATLAS-WHITE Cement. Read it before deciding on definite plans.

## The Atlas Portland Cement Company

New York    Boston    Philadelphia    Savannah  
Chicago    Dayton    Minneapolis    Des Moines    St. Louis

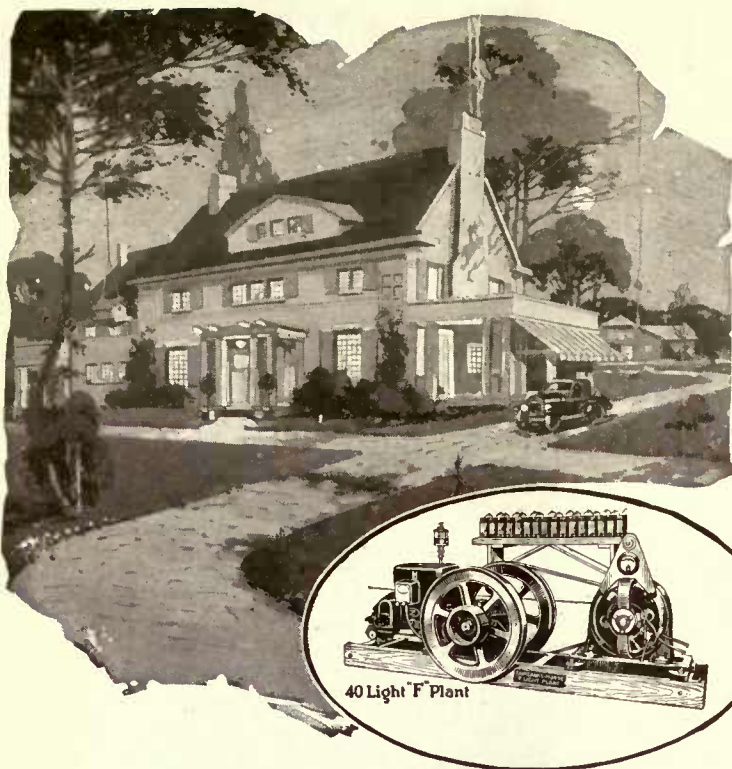


### A Book of Many Homes—One for You

This book costs nothing to get; it's worth something to have. There's one for you. Send for it. We also send, on request, information and literature covering every kind of concrete construction. Address our nearest office.







# The Modern Light and Power

THE charm of your country home can be immeasurably augmented by the installation of modern electric lights. ☐ The Fairbanks-Morse "F" plant gives an abundance of steady, dependable light with minimum attention for care or repairs. ☐ The plant is extremely simple to operate—just touch a button to start and another to stop. ☐ The famous "Z" engine, which is part of the plant, can also be used independently of the dynamo to pump water or do other work. ☐ Your dealer will be glad to explain all the details—which includes exclusive Fairbanks-Morse "F" plant features.

The "F" Light Plant may also be obtained in larger sizes.

**Fairbanks, Morse & Co.**  
MANUFACTURERS CHICAGO

## An Evening Garden of Fragrance

(Continued from page 70)

be placed in each group, and white should be the predominating color. Like peonies, phlox has a peculiarly clean, fresh smell.

While the latter are still in bloom the speciosum lilies make the air heavy with their fragrance. They are clustered thickly around the circle and along the outer edge of the garden, in order that their scent may not be too pronounced in the vicinity of the pergola. They remain in bloom for a long period, well into September, by which time two or three clumps of the aster-like white boltonia will make striking accents.

Also about this time there are in bloom some Japanese anemones. Since they resent crowding they are placed in a line in front of the rockets—so as not to be smothered by the box—and to some extent are protected from frosts by the house. As is the case with the flowers of early spring, in deference to the summer effects, the fall flowers are in the minority.

To replace the early bulbs some annuals are introduced. Nicotiana is near the pergola where its fragrance, which is strongest at night, may be appreciated to the full, and its white flowers gleam effectively in the twilight. Bordering the circle and the central walk are heliotrope in the lighter tints, and stocks in pastel colors.

A very few clumps of tuberose planted between the madonna lilies will succeed their bloom—few, because their scent is almost overpowering. Here and there where spaces appear may be tucked other aromatic plants: compact, spreading geranium, the erect lemon verbena and the gray-green lavender, all of which, though tender, may be grown successfully in the open, or if desired, potted in the autumn for the house.

The tiny rosemary forms a carpet between the stepping stones and, with slight protection, survives the winters of the North. Sweet woodruff will form a close mat of foliage under the little trees, and a few clumps of sweet Cicely and the pungent southernwood add variety and interest. A few ferns among the lilies form an appropriate combination.

In this garden four things have been accomplished: A succession of bloom has been provided for from earliest spring until late fall; a series of charming pictures has been drawn; within its boundaries have been gathered a multiplicity of sweet odors; and last, we have framed a little piece of earth distinctively and placed therein flowers that shall nod their heads wisely at our approach, and in the twilight hold sweet converse with the stars.

## Methods of Heating the House

(Continued from page 35)

northern and exposed chambers, to which the hot air itself cannot be as well or certainly circulated.

Other types of furnaces help to counteract this latter tendency by dividing the hot air chamber in the top of the heater into separate sections and connecting each section with a room register, so that each room is the more certain to receive its intended supply of hot air, regardless of the direction of the wind or momentary periods of unbalance—such as are occasioned when the housewife prepares to "air out" a room by opening a window. At such a time, not only is the hot air circulation to that room effectively stopped, but the whole system is likely to be reversed by starting a current of cold air down the heating pipe, thus sucking any bad air out of the room and down into the furnace, there to be promptly heated and distributed impartially over the entire house.

### Steam Heating

Next to the hot air furnace, the steam system—especially the "low pressure steam" system—is most economical to install and even, in some cases, most economical to run as well. The steam heating system is similar in its general principles to the hot water system. In both, the heat is distributed through iron pipes and cast iron radiators located in the different rooms, the unused or chilled material being returned to the heater through a smaller iron pipe, thus maintaining a continuous circulation. The steam system has one advantage in that the pipes and radiators are smaller than are required in the hot water system. In the steam system a portion of the boiler is filled with water, which is heated until vapor or steam rises from it into the dome above, from which the pipes supplying the different radiators rise to different portions of the house. In the hot water system, the boiler is filled with hot water, the hotter water rising to the top, and itself circulating through the pipes and radiators, coming back again to the boiler through the return pipes.

In theory, the hot water system is supposed to be more economical be-

cause a certain amount of heat is obtained from even the tepid water, once it begins to circulate in the pipes at a higher degree of temperature than the air in the rooms. As a matter of fact, however, the warmth thus produced is so slight that it is of value only in the mildest weather—when, indeed, a certain amount of warmth can be obtained, sufficient to take the chill out of the house, with a comparatively small amount of fuel. In colder winter the slight value of this heat is immediately lost by contact with the cold air surrounding the radiation, so that only a very sluggish circulation results, until the fire is hot enough to bring the water up to a higher temperature.

Both these systems are ugly and unsightly. Even if the upright pipes—the circulating risers and returns—are placed inside the partitions, in which case any leak or freezing of the system is more difficult to locate before damage results, the radiators themselves, especially in the case of hot water, are so large and unsightly that they do much to take away from the good looks of any room.

### Radiator Paints

It is, of course, possible to paint or stain the radiator near to the color of the wall decoration or woodwork of the room. Ordinary paint, however, deteriorates rapidly under the extremes of heat and cold to which it is thus subjected. It cracks, and chips or flakes off, shows iron rust spots, or, at the least, it is yellowed and does not look as fresh and clean as the remainder of the room finish, while the three or four coats of paint that are necessary have some effect in losing heat radiation. The best coloring is restricted to the several shades of gold, bronze, and silver powdered paints, that are ordinarily applied to heating pipes and radiators. This material seems to cover the iron with so thin a skin as not to reduce its radiating values, while the various shades of metal tints available allow of matching the color of paint or wall, to a certain extent at least, even when restricted to the use of these

(Continued on page 74)



# Fruited Wheat and Fruited Oats

—the Scientific Health Cereals!

To enjoy one's House and Garden, good health is most essential.

To enjoy good health it is only necessary to obey Nature's simple dietary laws.

Fruited Wheat and Fruited Oats are helping thousands of housewives solve the

"what-shall-I-serve-for-breakfast" problem.

Their very composition—the whole grains scientifically combined with FIGS, DATES and RAISINS—is assurance that they are *real foods*. At good grocers everywhere.

TRY BOTH!

UNITED CEREAL MILLS, LTD.  
QUINCY, ILLINOIS





Curtains stay clean longer; furniture requires fewer dustings; housewife has more leisure and rest, when the windows are weatherstripped. Weatherstrips keep out the dust and dirt that would otherwise enter. See how much easier it is to keep the house clean when the windows are weatherstripped.



## Chamberlin for 26 Years the Standard

It means a great deal to you to know that the Chamberlin Strips on your house are manufactured by a Company which has made weatherstrips for 26 years.

You rightly feel that Chamberlin's 26 years' leadership has proved the worth of its weatherstrips and reliability of the Company conclusively.

In these 26 years of business, Chamberlin has indeed accumulated unmatched experience in weatherstripping.

In making houses cold-proof, dust-proof, draught-proof, noise-proof, and in carefree, dependable service generally, Chamberlin Strips are simply unequalled. They are so durable that we guarantee them unlim-

itedly, meanwhile assuring you that in all probability they will outlast the building.

You want weatherstrips on your house—and you want Chamberlin Weatherstrips, the standard for 26 years.

We have an interesting new booklet on the subject of weatherstripping your home—write for copy.

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# CHAMBERLIN METAL WEATHER STRIPS

"THE STANDARD FOR 26 YEARS"

## Methods of Heating the House

(Continued from page 72)

Another method of concealing radiators, especially if they are located so as to come under the windows, is to enclose them with cases of wood designed to conform with the style of the room, providing a seat or plant shelf under the window, at the same time that the radiator itself is enclosed and at least partially concealed or hidden. Care must be taken to provide ample area of openings in the grilles to allow the air in the room to circulate freely through the case and around the radiator, especially a space at the bottom for the air to draw in over the floor and carry up and out at the top, front or sides of the enclosing case. With this arrangement, a certain excess of radiating value always must be provided to counteract enclosing the radiator; this excess should vary from ten to twenty per cent, depending upon the design and arrangement of the grille and case.

There is supposed to be a certain amount of advantage from the moisture added to the air by the hot water system, in distinction to the "dryness" supposed to be imparted to the air by the steam system. As both the water and steam are enclosed within iron pipes, however, there can be actually little difference between the two in this particular. Both systems can be helped by keeping pans of water—especially the flat bowls carrying a few sprays of flowers—in the room, either on a table or on the radiator case, to provide an opportunity for humidifying the air naturally by the process of local evaporation.

Both these systems cost considerably more to install than the hot air furnace. If a house could be equally well heated—so far as its arrangement and physical conditions were concerned—by all three, the steam heating system would cost from eighty to ninety per cent more than the hot air, and the hot water system from a hundred to a hundred and twenty-five per cent more. These ratios are at the present moment rather more than less than has been stated, because of the increases caused by world conditions in the cost of iron and other metals. The economy of running the two systems is supposed to be slightly greater in the case of hot water, largely because of those spring and fall periods when only a mild form of heat is desired. But both systems are materially cheaper to run than hot air in a house of any size or extent, and especially if it is in an exposed position. Under the latter circumstances, steam is probably the system most to be preferred.

### Vapor Vacuum Heating

There is also an improvement of the steam system generally called a "vapor" or "vacuum" system. This, briefly, consists in creating a vacuum at the end or ends of the system farthest from the boiler, which tends to draw the heat—even the first vapor arising from the water, before steam actually begins to be formed—through the system more rapidly and certainly, making possible certain economies in the sizes of pipes and radiators. Especial appliances are manufactured for these systems, most of which are specialties covered by patents which tend to more than offset the savings possible from these economies, so that

these systems often actually cost rather more than either steam or hot water.

It is also possible to install a "single pipe" system, by which one larger pipe serves for both supply and return. This method, however, while a favorite in office buildings, is somewhat less highly regarded by the house owner, because of its inherent tendency to "hammer" or pound vigorously at the time—generally between four and six in the morning!—when the fire begins to start up and the new heat, pushing out through the pipes, meets the colder currents flowing back toward the boiler.

With both steam and hot water, there are also "indirect" systems, which means merely that, instead of exposing the steam or hot water radiator in the room, it is placed beneath the floor, encased in a metal box, which has a separate cold air connection from outside the house. This outside air is then heated and circulated in much the same way as from the hot air furnace. This system is considerably more expensive, however, than either of the "direct" heating systems, because of the additional labor, tinwork, and enlarged radiator sizes required to make it successful. It is therefore undertaken only under conditions where expenses of installation and of later fuel supply are not considered as worthy of particular consideration.

Both hot water and steam systems are more likely to occasion possible trouble from freezing where exposed in rooms near windows, or sometimes when concealed in walls. In the latter case, it may be difficult to repair; in either case the damage to ceilings or finish may be considerable. These dangers are entirely avoided in the hot air system.

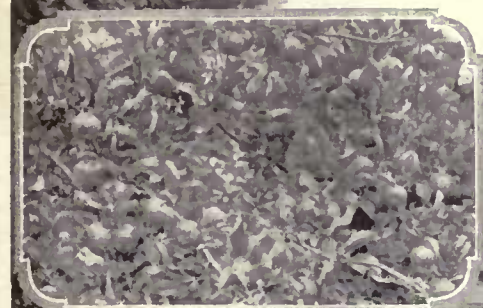
### Selecting the Heater

In very large houses, it becomes necessary to get a size of heater so large that the circular firepot is no longer available. In that case a heater built up of different sections is employed, which can be extended to any length and capacity required. The round firepot is, however, more economical of fuel and easier to run, and therefore is employed wherever practicable. Heaters are rated by their manufacturers according to a system so arbitrary and theoretical that it is advisable always to install a heater of a size from seventy-five to one hundred per cent more than the manufacturers' stated capacity. The enlarged size helps in running the system more economically at all times, and is especially advantageous in pushing the heater in very cold winter weather.

There are, finally, a number of different methods of automatically controlling heating systems, generally based on a regulator installed in some central portion of the house. This means, however, that the temperature of all the rest of the dwelling is adjusted to the same uniform degree of heat, whereas, as a matter of fact, in most dwellings the living rooms are desired to be kept warmer during the day than the bedrooms. This can be effected only by shutting off the bedroom radiators which, with a hot water system as generally arranged, is impossible to do entirely without drawing off the water, as otherwise there is always some danger of freezing the hot water radiator.







## Plant This Fall

Whatever you are planning to plant, **PLANT THIS FALL**. Don't wait until Spring—when nursery stock will be scarce, perhaps impossible to obtain at all, and certainly higher in price.

Trees and plants placed in the ground this Fall will have made greater progress by next Summer than those planted next Spring. You gain about six months growth by planting in the Fall.

GLENWOOD NURSERY Trees and Plants are dependable, healthy, hardy, vigorous and pro-

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**ORNAMENTAL TREES, SHRUBS & VINES EVERGREENS HEDGE PLANTS**

ductive. We take extraordinary precautions to keep our stock absolutely free from disease. It is grown in a temperature that makes it sufficiently hardy to thrive in most any climate. No attention is spared to make our stock vigorous and of persistent growth. Whether planted for nuts, fruit, flowers or ornamental foliage, our stock attains a most luxuriant growth, and frequently surpasses our estimation of the limit of its possibilities. And GLENWOOD NURSERY trees and plants always prove to be true to their careful markings.

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description of GLENWOOD NURSERY Trees and Plants, with directions for planting, is now ready for distribution. We shall be glad to send you a copy upon receipt of your request.

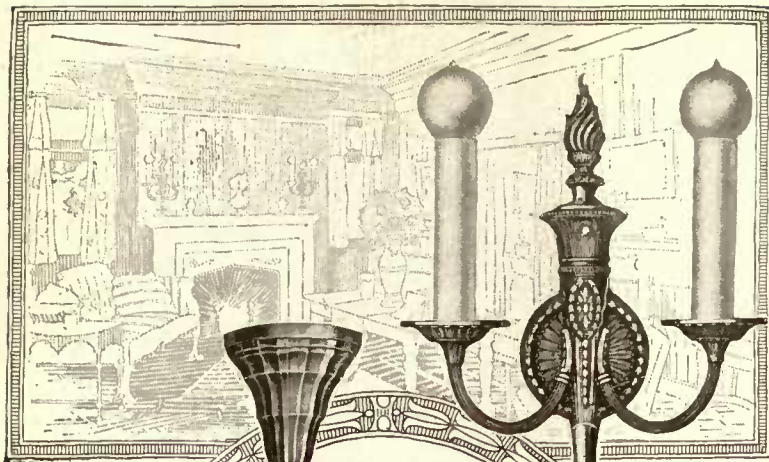


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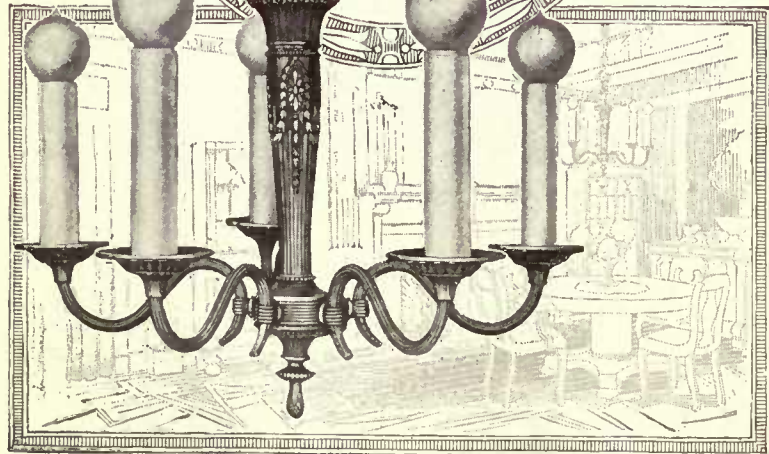
**Chandelier**—5 light, antique gold finish, \$24.00  
                                   \$25.00 west of the Rockies  
                                   Colonial silver finish suitable for dining room, \$28.50  
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**Bracket**—2 light, with switch, antique gold finish, \$10.25  
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Any one who has ever purchased or examined a handsome electric fixture will recognize the revolutionary nature of these prices.

If you will drop us a line, we will give you the name of the Miller dealer nearest you who can supply these fixtures.

EDWARD MILLER  
& COMPANY  
Meriden  
Connecticut



*Quite a mannish side table, inviting for books, magazines, or a cigar stand. Lee Porter, decorator*

## Using the Couch End Table

(Continued from page 42)

best creations of these different periods are being reproduced with a marvelous exactness. While many of these works were exquisite and distinctive, there was gradually a degeneration into a veritable "frenzy of curves" which made the designers turn to the classic beauties of Pompeii and Herculaneum, which were being resurrected, after nearly seventeen centuries. These pieces show a refreshing simplicity and refinement, that make them adaptable to any room. Their chief characteristics were straight lines, slender tapering legs, with decorations of classic form, such as wreaths, beading, fluting, Greek bands, and garlands of laurel and oak.

### Small Tables

There is literally no end of possibilities that lie in these attractive little table ends. Some of them show a drop leaf, while occasionally a curiously carved top is made effective by standing it flat against the wall, proving a decorative feature against tinted plaster or paper.

The small table possesses so many merits that it is rapidly being appreciated at the present time. It fits into limited space and can be used advantageously in the apartment house or in more pretentious homes.

There is beauty and a grace of line worked out by the furniture makers of today that never fail to give added interest to these decorative bits. They also serve an infinite number of purposes, being used occasionally for the

gold fish bowl at the end of a table. Antiques are popular today and are being widely sought after, both on account of their historic value, and decorative features. There is a mellowness in the old time wood that lends a distinct charm to the room. Unfortunately they are limited in number, and often beyond the means of the would-be purchaser. This causes us to fall back on reproductions. These may lack romantic history but are generally accurate representations of the genuine antique.

### Placing the Table

Rightly placed, the end table lends itself well to interior decoration, and often is a note of individuality in the room. These American tables range from the small simple ones, to elaborate carved examples. The tiny mahogany console, with dainty flowered top, is especially adaptable for this purpose, adding a bit of color to what would otherwise be a dull commonplace room. The Queen Anne drop table, with its graceful standard, and finely molded ends, is decorative as well as convenient. The chief advantage of these pieces is that they require little space when closed and can be used as a semi-circular table against the wall, when not needed for an end.

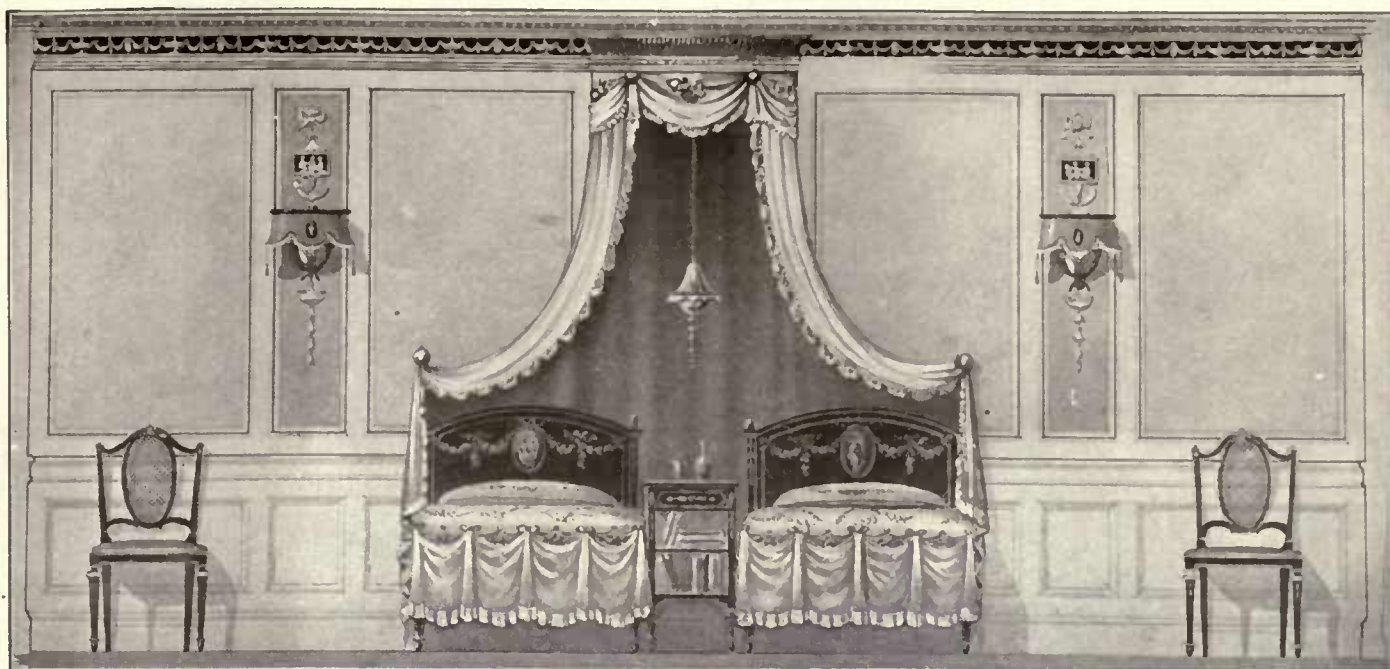
Great care must be taken in the placing of these elbow tables. They should balance the furniture and where space will permit, it is better to use two. This makes a delightful grouping, particularly

(Continued on page 78)



*This shows balanced grouping, the space admitting of two tables, one on either end. They are early English in type. Lee Porter, decorator*





**O**RIGINAL design for an Adam Bedroom, the color scheme being two shades of gray and black. The furniture done in black and gold, decorated in colors. The draperies, rose and sea green, embroidered in colors. The rug two shades of gray.

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Furniture  
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In this group is used a table with a metal stretcher of iron and gilt. Earle Campbell, decorator

## Using the Couch End Table

(Continued from page 76)

when pieces corresponding with the period are chosen, such as one illustrated at the bottom of page 76. These English companion ends, placed against the sofa, bring out the value of the dark candlesticks, which have been made into lamps. The tapestry which softens the plaster walls is a Flemish fragment, and is flanked on either side by a Louis XIV carved girandole. The sofa is of beige colored velvet and the pillows, of corresponding tones, carry out the general color scheme.

There are delightful mannish end tables for books, magazines, and cigar stands, which can be placed close by a chair or table. The illustration at the top of page 76 shows a Jacobean piece with its small rounded corners, unusual in shape, and the old painted screen used as an excellent foil for the dull blue satin upholstered chair.

A very distinctive table has a metal stretcher made of iron and gilt and the lamp should be made of iron and gilt as well. The shade can be made out of gay bits of old chintz. This table, above, shows a substantial quality and a canvas screen has been placed to cut off the draught from the rest of the room.

It lends us a suggestion in interior decoration by the use of this little table, as seen in the corner group on

page 42. It has weight and dignity which balances the rich luxurious red Italian damask chair. In a case like this, a light piece would be inadequate. The painting on the linen tinted walls is an architectural fantasy, after the manner of Paninni, and the Queen Anne chair and wrought iron lamp, with parchment shade of burnt orange, all help to make a most charming decorative scheme.

An interesting three-legged end table, terminating in Dutch feet, is seemingly fixed into the end of the lounge at the bottom of page 42. The couch is covered with dull blue taffeta. The painted screen in the background brings out the color scheme and also the beauty of the Chippendale chair of blue brocatelle.

End tables are especially decorative when used in a hallway, the richness of the wood being unusually effective against cream painted walls and made more so if placed against an old Italian rose damask sofa, which blends with the mellowness of the old wood.

There are so many advantages in the revival of these end tables that one wonders how we ever did without them. They are convenient, space saving, and give a decorative and homelike atmosphere, and their graceful outlines blend harmoniously with the setting of practically any room.

## The Kitchen Exalted

(Continued from page 55)

the maids sit and read or sew (and there are places to keep the sewing too) or arrange the flowers and fruits for the rest of the house, or prepare the dry, clean vegetables or have tea, or just rest.

They have their illustrative silhouettes here also. On one wall a lady with wind-blown scarf fluttering towards a rose tree filled with roses gathers the precious blooms and arranges them in a bowl she so lightly holds on her hand, and one she has pinned in her hair—anything for decorative effect.

And again, on the other wall, is a picture lady sitting most absorbedly placing the oranges and bananas and grapes in flat bowls that she has standing on the floor all around her. In the corner oblong hangs a bit of the very grape vine where she found her grapes. And oh! yes, peeping from the folds of her draperies is the daintiest foot in a slipper (all the wall-ladies wear dancing slippers).

The silhouettes are painted in the colors of the kitchen, terra-cotta, and black and creamy white and just a little green, like lettuce leaves, to give a reaction from the too much pink-orange.

The lighting is perfect. The windows

are so placed that there are no dark corners in the daytime and the electric lights are so arranged that by night even one can see to make and keep all things clean and bright. What a relief from the ordinary single gas jet hanging precariously from the center of the ceiling and illuminating nothing at all!

As to the servants—they do like the pretty kitchen and take a pride in keeping it so. It gives them a greater dignity and they are inspired to cook better and serve more gracefully as they arrange more artistically all salads, fruits and whatever foods they are preparing for the table. It is they now, who without direction select such dishes and flowers as will harmonize best with the food to be served and they make every meal an exhibition repast. Yes, they are intelligent. Who will not be with the proper surroundings and ideals and training?

Which, of course, proves us right in believing that the fairer the surroundings the better the work and doubting that the ascetic barrenness of a hermit-like cell uplifts, while the visible beauties distract the mind and Soul. So perhaps a kitchen adorned and exalted is as important as any other room in the house.





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## Do You Know All the Hedges?

(Continued from page 46)



### Don't be afraid of Casement Windows Monarch Metal Weather Strip makes them safe and practical

The artistic casement opening has been a source of discomfort to the house owner because of the continual leakage of rain and wind.

Monarch strips seal the unavoidable cracks around the casement frame, making them weather-tight to the ingress of water and cold and air-tight to the escape of money-made heat in winter.

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August 23, 1918.



# MONARCH

## METAL WEATHER STRIPS

There has recently been introduced a distinct dwarf "sport" of Japanese barberry, under the name of box-barberry—so called because in habit of growth and in the way it lends itself to dwarf, formal hedging, it resembles a dwarf box. For the smallest of hedges, in formal garden work, for parterres and the like, there has never been anything equal to real box, but box requires a very moderate climate, both as to temperature and moisture. Even with much expense and care in the way of winter protection, it has usually proved unsuccessful north of New York, and altogether unsuited to the central western states. While privet and Japanese barberry have been tried for this purpose by close and frequent clipping, the results have not been satisfactory. This new miniature barberry, however, seems admirably adapted to serve as a substitute for dwarf box. Very little pruning is required to keep it in dwarf, compact form, as its natural habit of growth is symmetrical, even and dense. Box-barberry has also received the certificate of merit of the American Nurserymen's Association.

Japanese holly (*Ilex crenata*) is another fine small hedge shrub that should be more widely known. It may be used in place of box, where the climate is unsuited to the latter. It may be clipped to form, and under such treatment has much the character of box.

The search for a substitute for privet to use in the north-central and northwestern states has been responsible for the discovery of another new hedge plant that is giving splendid satisfaction in those regions. It has not yet been used much in the east, but it offers a change from the ever-present privet. It is one of the cotoneasters (*Cotoneaster acutifolia*). It hails from northern China, being one of the extremely valuable things brought to us by the late Mr. Meyers. It is absolutely hardy, strong, similar to privet in general form, and not unlike it in foliage. It is well suited for prun-

ing into formal shapes, or it may be left to grow naturally.

Another good hedge plant which is not only extremely hardy, but offers variety in that it is silver gray in color tone, is the Russian olive. The yellow berries add to its attractiveness. Being a shrub native to the northwest, it has been used in that region more generally than elsewhere. It is particularly resistant to heat and drought, and especially good as a farm or large estate hedge, where it may not be practical to give the attention usually given to privet and the other more usual hedges.

All of the plants thus far described may be defined as hedge plants. In addition to them there are two other important groups which, while generally used for other purposes, should be considered, because it is frequently necessary to go to them to get the best material for the purpose in hand.

The first group constitutes the flowering shrubs which are good for hedge making. The most suitable of them for a tall, protective hedge, where something capable of taking care of itself is wanted, is althca, or Rose of Sharon. For use between small lots, or different parts of the same place, several of the spireas and deutzias, and forsythia, are charming. Also the bush honeysuckle, and polyantha roses.

For taller hedges, either beautifully graceful or strictly formal, where an absolutely impervious screen or an effective windbreak is desired, the evergreens are unmatched. Both hemlock and spruce may be sheared as desired. Arborvitae, of course, makes a perfect hedge; Booth's dwarf is a very dwarf form. White pine is good for light, sandy soils; it grows most rapidly and makes a graceful, picturesque background for other parts of the general planting which may stand out against it. Japanese yew is the best hardy, low, spreading evergreen hedge plant. Quite a range of color values, of course, is possible with the various evergreens which are available for this work.

## The Airedale and Irish Terriers

(Continued from page 59)

class hunting dog. He has proved a success against bears, wildcats, quail and mice. He has been used to guard sheep and pull a sledge in Alaska.

The four photographs accompanying this brief sketch were selected because they indicate the general appearance as well as much of the nature of the two breeds. Neither the Airedale nor the Irish is pretty in a mere boudoir sense—but then, real beauty is more than skin-deep.

### Feeding the Dog

Were more thought given to the dog's diet there would be far fewer cases of eczema, distemper, general debility and the other ills to which canine flesh is heir. A dog's digestive system is delicately organized—fully as delicately as a human being's—and it calls for sane consideration plus a little specialized knowledge.

In the first place, never feed your dog potatoes in any form; they are about as indigestible as anything you can give him, short of tin cans and rubber bands. Nor should he receive any chicken, turkey or duck bones, because they are apt to splinter and be swallowed in more or less long slivers which may do a lot of damage. Beef and other animal bones are all right, since they are devoid of unduly sharp points even when broken, and are more susceptible to the softening and disin-

tegrating action of the gastric juices.

Wholesome, nourishing food only should be given. The standard brands of dog biscuit are good; boiled rice, thoroughly boiled green vegetables, lean red meat—either raw or cooked in with other foods—and dry bread are all excellent. A good sized, durable bone to gnaw on should be given to the dog a couple of times a week, as it will keep his teeth in good condition and stimulate digestive activity. Plenty of clean, fresh, cold water should be available to him at all times of the day and night. For young puppies, sweet milk, bread, vegetable and meat broths are good.

Rapidly growing puppies should be fed from three to six times a day, depending upon their age and general condition. At ten months, three times a day is usually enough, and at maturity this may be decreased to twice—morning and evening. Regularity in the hours of feeding is extremely important.

It is well to remember that individual dogs often have marked likes and dislikes in the matter of food, precisely as people do. Make allowances for this in so far as it does not get beyond the bounds of reasonable common-sense.

HOUSE & GARDEN is prepared to answer by personal letter questions pertaining to the selection, training and care of dogs. All inquiries should be accompanied by full return postage and addressed to The Dog Mart.—EDITOR.





Albert Herter, President

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**A Set of Gothic Chippendales**

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LA PLACE - 405 Madison Ave., New York



## Color Schemes for Curtains

IN designing the five curtains on page 48 I tried to show how the woman with needle skill can approximate the best tailored work if she will only provide herself with the proper equipment.

The curtain in the upper right hand page could be used for either living rooms or, according to the material, bedrooms. It has a French valance which gives a good finish to the window. This valance is made by sewing the gathers onto a narrow tape. Across the top the fullness is taken in a tuck between each tape. This allows the rest to droop naturally. The curtains themselves should be plain and hemmed. In sea green silk gauze the effect is light and shimmery, and an old-fashioned gilt cornice would look well above the French valance. Voile or mercerized crepe might be substituted for the silk gauze.

Across from this is shown a valance with a double ruffle used with a curtain that has a triple ruffle. These ruffles are each 12" deep with two or three 3" ruffles applied and edged with rickrack. For this curtain I would suggest dotted white grenadine curtains with light blue rickrack braid on the ruffles of the valance and the lower edge of the curtains. The shade should be decorated in blue and green, with a long blue tassel.

The curtain in the middle of the page is very interesting. It calls for a painted valance board on the bottom of which is tacked a 3½" band with three full taffeta ruffles, pinked on the edge. The tie-back has the same ruffles. The knob for the tie-back is a little

porcelain plaque set into wood that matches the valance board. The curtains have large dots, but the ruffle is plain muslin of old-fashioned quilling. The valance board for this curtain might be painted green with a cream center and old-fashioned flowers. The panel would be outlined in black. The valance ruffle and tie-back are strong colored blue taffeta, very crisp. The curtains are Swiss with large dots and the ruffle is plain. The porcelain flowers of the tie-back knot are brilliant and match the valance board decorations.

A very simple curtain is shown at the lower right hand corner of the page. The valance consists of two 3/8" bandings applied 2½" apart. The valance and curtains are picoted. For color schemes I would suggest a rose dimity with deep red taffeta bindings and red picoting. This, of course, suggested a delightful little bedroom or even a breakfast room.

The valance for the fifth curtain is built up on buckram or rather on a semi-circular wire frame. Striped material is used, running vertical on the valance, with ruffles top and bottom of stripes running horizontally. The tie-back is the same. The ruffles on the curtains match those on the valance, that is, a strip of gathering between two horizontal stripes. I would suggest coffee color thin sunfast for the curtains. Trim them with sateen or red and coffee color in a 3/8" stripe. Valance and tie-backs use the vertical stripe with a horizontal striped ruffle, thus showing a line of plain red. The window sash could be painted red to match.

—Agnes Foster Wright.

## Rock Gardens and Their Allies

(Continued from page 52)

Care should be taken in the time of planting the Alpines, or failure will result. Late spring is the best season. If they are propagated from seeds sown in the spring and summer of the first year, they will flower the second year. July is not a good month to sow the seeds, as it too dry. Plant in May, June or the first week in August, and transplant when the first character leaf appears. The young plants are put into their permanent positions in the rockery the following May.

The arrangement of the flower plants should be in groups of one variety, massed for effect, and also for the purpose of keeping the strongest growing kinds from overrunning the weaker varieties. Under conditions of mixed planting many of the weaker varieties perish. The small shrubs give the rockery an appearance of stability and furnish a suitable background and wind-break for the flowers. The heathers,

andromedas, azaleas, cotoneasters and dwarf rhododendrons are especially suitable for rock gardens and should be planted in clumps rather than as individual plants. The tall, upright varieties of evergreens should not be used, as they are not in keeping with the rock garden. All evergreens with golden or silvery foliage should also be omitted. A few of the dwarf evergreens, however, such as *Juniperus sabina tamariscifolia*, a distinct trailing variety of juniper; *Picea excelsa Maxwellii*; *Picea remonti*; and *Retinospora obtusa nana* may safely be used.

The Alpines, bulbous plants, shrubs and evergreens do not all lend themselves equally well to the same type of rock garden development. The best plant material for certain situations, such as the rocky bank and open, sunny valley, the dry wall, the stony steps and walks, and the bog and water gardens, is listed in the accompanying tables.

## Colonial Portraits as Decorations in Modern Homes

(Continued from page 41)

So-and-So, at the sign of the Swan" (or the lion, or the stag or the crow or some other easily distinguished object), was the favorite way of directing customers, as can be seen from a perusal of the advertisements appearing in the periodicals of the day. Some of these signs were real works of art, and plenty of them were executed by painters who at the same time were making a part of their living by turning out portraits to order.

So it will be seen that many of these early American artists were self-taught. This is nothing to be scorned, but rather something to engender pride. Two of our later artists, whose work is immortal because of its individuality, R.

A. Blakelock and Albert P. Ryder, were self-taught, and an even greater example in the realm of literature is the incomparable rhetoric of Abraham Lincoln, acquired by solitary study.

The first American artists came to the New World as immigrants, along with the other Colonists. The first to arrive was Gustavus Hesselius, Swedish painter, who came in 1713. Peter Pelham, portrait painter and mezzotint engraver, reached America four years later, and in 1720 there arrived John Smibert, who painted the first portraits in this country which have survived.

Smibert, who was a native of Edinburgh, was himself a graduate of car-

(Continued on page 84)



## Wouldn't you like to have a garden like this?

It looks so entrancing, so opulently beautiful, that the first impulse of many home-loving folks will be to say, "It's too expensive." But that's just the point—it *isn't*! Not lavish spending but excellent taste, and expert skill in selecting the right plants—so that they blend and will grow just so high and give certain effects of foliage and bloom and shade and mass—these are the factors that produced the above result, and will produce just as good a result for you.

Indeed, you might spend three or four times as much as this home-owner spent and get much worse results—if you spent it "hit-or-miss" without availing yourself of the knowledge that is freely offered to you, if you will but take advantage of it.

So there's money to be saved as well as the assurance of a charming result if you rely upon experts. We claim that title because of our long experience. Now we are at your service—without charge for our skill and knowledge—with a reasonable charge only for the trees, shrubs, flowers or fruits you buy—from a nursery known to every landscape and plant expert in America for its size, its resourcefulness, its reliability, and its helpfulness.

Write us to-day and tell us about your lawn and home—we can surely help you to make them even more beautiful.

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# PETERSON'S PERFECT PEONIES



A Glimpse of One of My Festiva Maxima Blocks

Many years ago, when a boy, I had an ambition—an ambition still unsatisfied.

I then planned that when I grew up to be a man I would plant at least one peony in every garden in the world.

I have since found this world to be much bigger than it seemed to me then and, while I have sold literally hundreds of thousands of peony roots, I realize that there are still many flower lovers who do not really know and love the peony as I have known and loved it for over 40 years.

And so that you may learn more of this flower and its marvelous development, I publish annually a beautiful booklet entitled

## "The Flower Beautiful"

which you will find both interesting and helpful. The 1919 edition is now ready and it's yours for the asking.

Remember, please, I not only **GROW** nothing but peonies and roses, but **I DO** nothing else. My entire time, the year round, is enthusiastically and exclusively devoted to these two flowers.

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### WRITE TODAY

for money-saving information on the Fall Installation of the Brooks System also for our pamphlet entitled "Beautiful Grounds" SENT FREE.

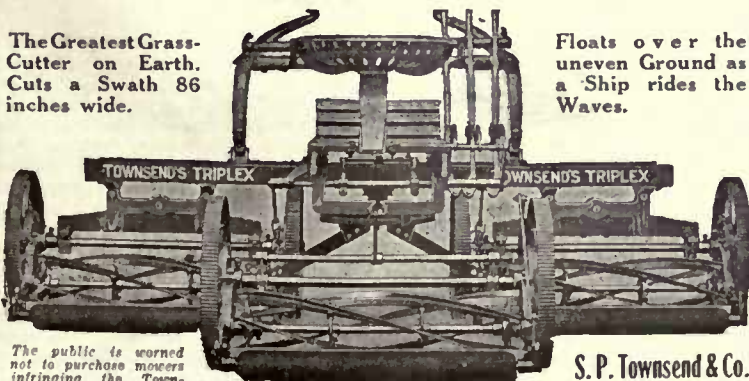


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Cuts a Swath 86 inches wide.



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Size and Taste are the chief points to consider in fruits for the home garden.

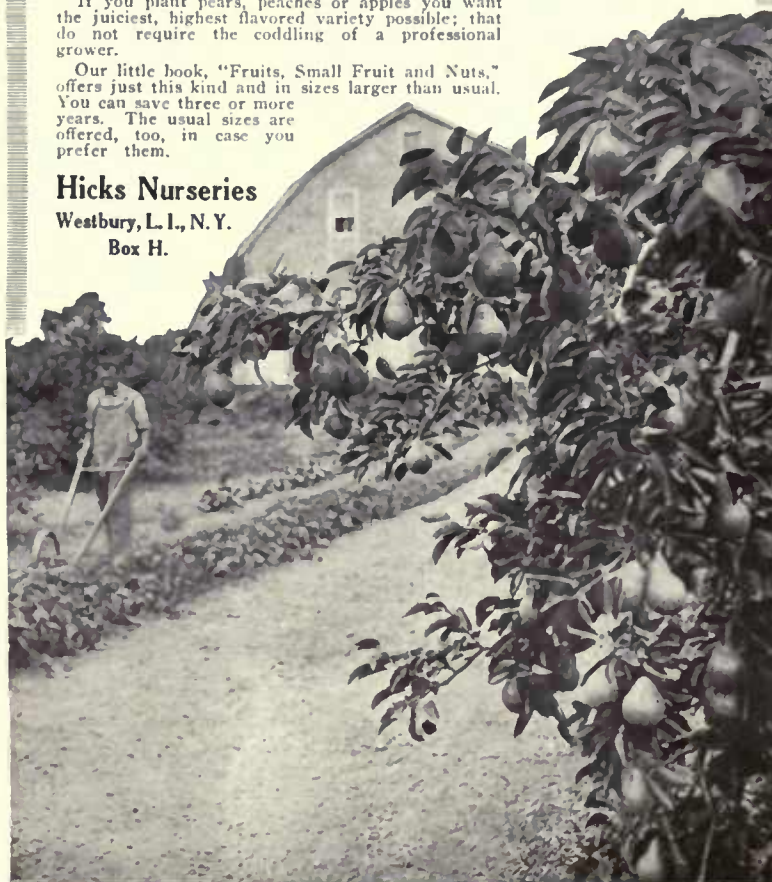
If you plant pears, peaches or apples you want the juiciest, highest flavored variety possible; that do not require the coddling of a professional grower.

Our little book, "Fruits, Small Fruit and Nuts," offers just this kind and in sizes larger than usual. You can save three or more years. The usual sizes are offered, too, in case you prefer them.

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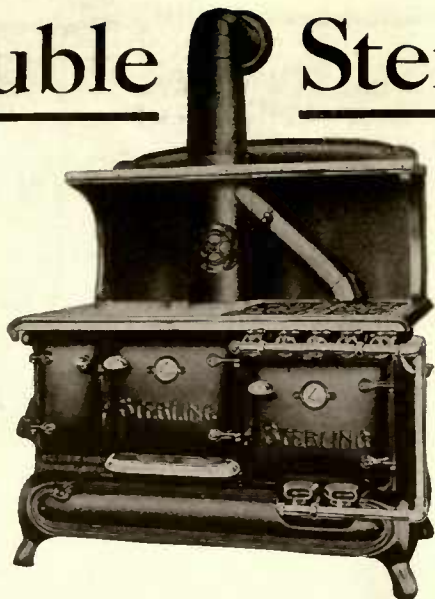
Westbury, L. I., N. Y.

Box H.





# Double Sterling



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Because it economizes kitchen time for both the woman who directs and the woman who does the actual work—

*The simple range of proven merit that makes cooking so quick and pleasant that the kitchen becomes a happy work room instead of the housekeeping bug bear.*

*The range, backed by seventy years' experience in stove and range building, that embodies in its construction, every successful scientific principle which conserves heat and applies it properly. Every convenience that saves time, steps and temper and insures results.*

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### The 40 Feature, 2 oven-2-Fuel Range

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Polished top requires no blacking, accommodates nine utensils at one time. Broiler in top of gas oven—can be placed any desired distance from burners.

Two large ovens side by side on same level absolutely independent of each other.

Gas Oven Burners can not be turned on unless oven door is open, absolutely safe.

These are four of the forty features which are fully described and illustrated in our handsome catalog which we will gladly send to any woman who desires to take trouble out of her kitchen.

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Makers of Coal Ranges, Combination Ranges and Warm Air Furnaces—

If you do not have gas connections write for catalogue of the *Sterling Range*. The Range that bakes a barrel of flour with a single hod of coal.

## Colonial Portraits as Decorations in Modern Homes

(Continued from page 82)

riage painting. Early in his life he became the protégé of Bishop Berkeley. He accompanied the Bishop, then Dean Berkeley, to Italy, where he studied the Italian masters, then came with him to Rhode Island, where he painted the portrait of the famous preacher and philosopher surrounded by his family. This portrait is now the property of Yale. When his patron returned to England, the artist went to Boston, where, until his death in 1751, he passed a busy career. His subjects in nearly all instances were the preachers and magistrates who were the real leaders and moulders of society in the early New England days. Nearly forty of his portraits survive—a priceless heritage because they preserve the physical appearance of the men who were responsible for nurturing the early New England character.

Many other painters were at work soon after Smibert began his career, but their portraits were exceedingly mediocre, being poor imitations of the art of such English painters as Kneller and Lely, because this was before English portraiture reached its flower in the times of Reynolds and his contemporaries.

The next man to do work worthy of preservation for artistic reasons was Jonathan Blackburn, who opened a studio in Boston in 1750 and who in the next fifteen years painted many scores of portraits of Colonists of note and wealthy traders and their families, about fifty of which now survive. Blackburn is reputed to have been the teacher of Copley. His work has much intrinsic merit. He was fond of soft gray tones, and the faces of his subjects were most faithfully, though stiffly, drawn, and his draperies were arranged in harmonious and decorative compositions.

### John Singleton Copley

John Singleton Copley, who was born in Boston in 1737, was the greatest of the Colonial portraitists until the coming of Stuart. Of Yorkshire parentage, the father died about the time the son was born, and the widow opened a tobacco shop in Boston as a means of livelihood. When the lad was nine or ten years old she married Peter Pelham, painter and engraver, who has already been mentioned. Young Copley was taught drawing by his step-father and began his career as a portraitist when quite youthful. As early as 1755 he executed a miniature of Washington, who had come to Boston and who was then known as a great Indian fighter. At seventeen he was established as a portrait painter, and never thereafter lacked for commissions. In 1767, when

thirty years old, he wrote: "I make as much money as if I were a Raphael or a Correggio, and three hundred guineas a year, my present income, is equal to nine hundred a year in London." Just before the Revolution he went to London, where he had considerable success. His most interesting period to Americans, however, is that comprehended by his work in Boston.

Copley's art was not lit by imagination, but it had great verity. His portraits are cold and clear, and, as we would have them, they adroitly reveal the character of his sitters. His painstaking methods are indicated by the fact that he sometimes took sixteen sittings of a day each to paint a head alone.

In contrast to the austerity of the New England portraitists was the suavity of some of the painters who worked in the South, where art and romance were more at home. There was John Woolaston, for instance, whose sitters comprised many of the aristocratic families of the South, and James Sharples, who, though English by birth, exhibited more of the qualities of the French in his painting.

### Benjamin West and Others

After Copley, the list of early American painters whose work is worthy of survival grows rapidly larger. There is Benjamin West, who went to London, became the friend of Reynolds and succeeded him as president of the Royal Academy; Charles Willson Peale, Joseph Wright, Robert Edge Pine and Matthew Pratt. Then follows Gilbert Stuart, whose fame chiefly rests on his portrait of Washington, which became America's favorite presentment of the hero, but who was a painter of such excellence that his achievements were unrivalled in the United States for half a century. He has been termed the "American Reynolds," and, indeed, there are certain of his compositions that rank with the best of the great English School.

After Stuart in fame and talent comes John Trumbull, who was both portraitist and historical painter, Washington Allston, John Vanderlyn and the first American colorist and romanticist, Thomas Sully. The work of these men, though not wholly Colonial, belongs to the dawn of American art and so ranks, for decorative purposes, with that of the men who painted wholly before the Revolution.

And so, following the vogue of "Old Masters," which our collectors have been bringing from Europe at so tremendous a rate, Americans have at last found some "Old Masters" of their own, which they can be proud of and cherish and enjoy.

## What to Know About Furniture

(Continued from page 39)

turally a better wood than mahogany.

Red gum, since lumbermen have learned to season it, is in itself an excellent wood, its misfortune being its versatility as an imitator. Red gum makes very convincing "mahogany," or an equally seemly "walnut," according to the way it is stained, and, in selected figure veneers, is the only cabinet wood that succeeds in imitating Circassian walnut. But in all this matter of imitation the fault lies not in the wood, but in its masquerade, for which the public at large is partly responsible. Many people would cheerfully buy a piece of birch furniture, tagged "mahogany" knowing that, for the price, it couldn't be mahogany, while they would absolutely refuse the same piece if it

were labelled "birch, mahogany finish." There are instances in which manufacturers and dealers use the term "birch mahogany" and it is to be hoped that there will be a sensible reaction on this point upon which now, perhaps, there is more thoughtlessness and foolishness than dishonesty, and that people will have pride of ownership in birch and red gum furniture.

In the matter of grades, even the humblest cabinet wood should be selected for freedom from defects.

Imitation carving is found on a good deal of meritorious furniture. Like anything else, it may be well done or poorly done. Good design and careful application go far toward legitimizing

(Continued on page 86)



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## What to Know About Furniture

(Continued from page 84)

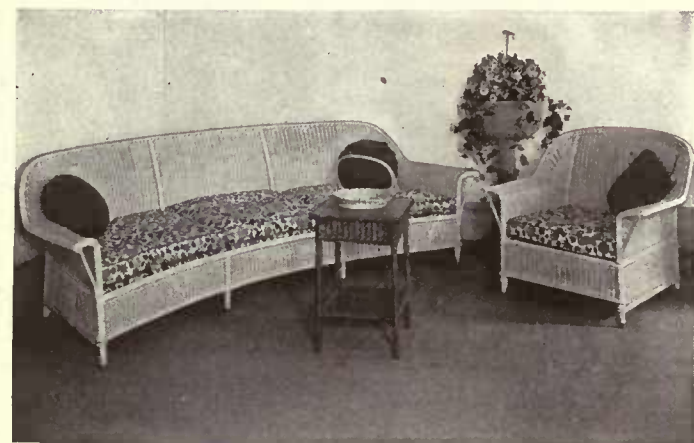


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composition ornament, and its use by the most reputable of medium grade and good furniture makers gives it general sanction. Emersonianally speaking, perhaps we should prefer no carving at all to imitation carving, but composition ornament is so well done that it may be safe to leave it to individual personal taste.

The same is true of lacquered and painted decorations. They should be well-done or not attempted, on a basis of strict, abstract esthetic ethics,—but all furniture is not made and bought on such a basis. If it were, a great many people would have to sit on boxes and sleep on straw ticks.

Poor finish manifests itself in uneven application, insufficient rubbing down, and in a tendency to fill up the finer angles of molding. As finishing is one of the more expensive operations of manufacture, poor finish is an obvious manufacturing economy. If you buy it, it is well to do so open-eyed.

Of course, poor construction is one of the greatest faults of cheap furniture, even if due allowance be made for the exigencies of cost-cutting.

Cheap furniture usually connotes drawers that stick and doors which are not hung or fitted properly.

In better furniture, and, of course, in the best, drawers are dovetailed at the back, which helps to prevent them from spreading, and slide on tracks, instead of bearing all their weight on their bottoms. In better grades of furniture, too, all the interior and unseen parts are likely to be oiled and varnished, partly that they may keep clean, and partly to render them impervious to changing weather conditions.

Because of the cellular absorption of moisture by wood, a physical and botanical fact, even the best made drawers may stick a little under pronounced climatic changes. For which reason, those who dwell near the sea do well to keep a little paraffin in the house—the simplest first aid to refractory drawers.

Poor hardware is an affliction—especially poor locks—but good hardware and good locks can seldom be figured in a piece of cheap furniture.

In the matter of design, most cheap furniture might almost as well be produced in good, unpretentious patterns, for it is as easy to make a graceful cutting as an ugly one. Be it said, however, that both historic period, accuracy, and modern adaptive ingenuity are yearly becoming more usual attributes of astonishingly inexpensive furniture.

The fourth item of the list, being made up for the most part of points the reverse of those in the third item, may not require such lengthy elucidation.

#### Inlay and Antique Finishes

Inlay and marqueteries were not mentioned at all in connection with cheap furniture. They cannot be cheaply imitated. Not only are rare woods required, but highly skilled cabinet-makers to execute the work. Lacquer is imitated, but real lacquer possesses so much greater depth and richness that the imitation is not deceptive. At most, imitation lacquer or poorly executed decorative work succeed only in approximating the decorative effect of the whole—they do not come dangerously near the real thing. In the matter of decoration (also listed item No. 10), it will be remembered that the Brothers Adam employed Angelica Kauffman, R. A., and Pergolesi to paint medallions, and the greatest painters of the Italian Renaissance lent their talents to the painting of panels for cassoni and cabinets.

Fine finishes are the result of much experience on the part of the manufacturer, of the employment of skilled labor, and the expenditure of much time

in rubbing and setting. The question of finish again comes up under item No. 9, and might as well be settled here.

For many years mahogany furniture was popularly worked up with what the trade calls a "piano" finish, which showed the slightest scratch or dent, and was a task to keep clean. Today a "piano" finished piece is rare, almost the whole demand veering to the "antique" finish, a lustrous and very pleasing and serviceable surface brought up with oil and wax, little or no varnish being used and no shellac. A furniture finish should be as pleasing to the touch as well as the eye. The same treatment is equally popular on walnut and oak, a special device being that called "high-lighting." In this treatment, the finisher rubs off portions of the basic stain, on moldings, corners and the highest projections of carving, thus simulating the "used" and "timed-with" appearance of the antique. For on the decorative point of view, the device is perfectly legitimate, for the same reason that one can only commend the present tendency artificially to soften sharp, machine-cut edges, corners and moldings. The intent is not to "fake" an antique, but to secure as much as possible of the decorative qualities of the antique.

#### Veneering Versus Solid

The sixth item alludes to veneering, a practice recognized as legitimate by the best cabinet-makers of the Georgian period, as well as those of the William and Mary and Queen Anne periods. Because it is often used in general parlance as synonymous with "sham," or "deceit," veneer has unjustly fallen under a cloud. Properly executed, veneering may be a fine job, and by the use of a non-warping care, may produce a piece of furniture which is thoroughly excellent.

Another popular misconception is the worship of the word "solid" in connection with cabinet woods. As a matter of physics, the "built-up" panel, with veneered surface, is a far better piece of work than a solid panel, which will inevitably shrink, swell and warp, even splitting, if not properly fastened. The early cabinet-makers would have used built-up panels, if they had the machinery necessary to cut thin layers of wood readily. A four-ply panel, for instance, is built up of four thin sheets of wood with the grain running in four different directions, and glued and pressed together. No amount of moisture can warp this kind of a panel.

The seventh item affords material for a book on cabinet-making, and cannot be greatly amplified here. The construction of drawers was touched upon under the third item. Blocking should be both glued and screwed. It is the preventative of opening joints, or the loosening of joints through hard usage of a piece of furniture. It is always well to notice how hardware is applied, especially locks, making sure that they are carefully and nicely mortised into the wood.

The eighth item affords considerable material for observation. Hardware cannot be too good for a fine piece of furniture. The best furniture hardware obtainable is not too good, and its fineness should be not only a technical matter, but a matter of historic accuracy.

The answer to the eleventh—the upholstered piece—is: "Very little, probably." In no other type of furniture have we so much need to turn for protection to the integrity of the maker's name. The most important parts of upholstered, or "overstuffed" pieces are hidden beneath the cover—the laying of the webbing, the tying of many layers, the anchoring of the springs, and so

(Continued on page 88)





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## What To Know About Furniture

(Continued from page 86)

forth. It is upon these things that the comfort as well as the wearing qualities of the piece depend. Yet very often one is apt to be thoughtlessly captivated by an attractive cover fabric, and forget the essential "insides" of the piece. "Inside information," or the implied guarantee of a well-known maker is a very necessary aspect of buying overstuffed furniture.

### Bargains and Sales

A word, now, about "Bargains," leading the topics, in item No. 9.

There are perfectly legitimate "furniture" sales, offering real opportunities to the house furnisher. There are, of course, plenty of bogus "sales," in which the furniture, even purporting to be "sacrificed" at a 50% reduction, is still selling at 50% (or over) more than it is worth.

Furniture occupies considerable floor-

space, and at certain seasons has to be cleared out. The same is true of manufacturers' samples, as it is equally true that there are a great many bogus "sample sales." If you can be sure that the furniture shown is actually made up of discarded manufacturers' samples or of discontinued patterns, you may be reasonably certain of getting good values at low cost.

The purchase of furniture demands no mysterious gift. From another angle, of course, there are all the questions involved in style and substyle, historic accuracy and the like, and the gift of good taste governs everything.

From our present angle, however, we need mostly to be increasingly observant of good furniture seen around us; we need to cultivate insistence on the points brought out in this article, to learn to be exacting without being captious, or requiring more than we are paying for.

## Collecting the Outsides of a Book

(Continued from page 27)

more common—devised for the utilitarian purpose of protection. Of course manuscripts had been bound for at least a thousand years preceding the invention of printing, and from these the bindings of the printed book took hint. What beauty they possessed was that derived, for the main part, from the inherent taste of those of that day who were responsible for them. They were honestly contrived and free from the machine-madness of the later era's book-casings. It remained for succeeding centuries to set about to make the book externally attractive and to the 19th Century and to our own to make it, through commercial purpose, when in the form of the modern book-casing, attract those who otherwise might leave it severely alone!

Much modern book-casing is atrocious. Some of it is excellent. There are few authors, I fancy, who would, if put to oath, profess approval of the covers their books have been given by their publishers. I do not see why an ugly good book should not be made a beautiful good book. I feel about books of this sort somewhat as Jean Grolier must, I think, have felt about the books that came his way and led him to send them to be bound in immortality.

Perhaps when I tell you this, you will wonder what sacrilege Poe's precious Tamerlane might meet with, were it to come my astonished way! But hold, dear reader; I would reverently leave it in all its early external plainness (I use the word plainness for generosity's sake!), although I would undoubtedly peep into my purse to see if it would not be possible for Master Maroc, the bookbinder, to devise me a proper finely made leather slip-case for it, suitably lined with silk of quality that no scratch should be added to the abuse of decades. Leather and silk should harmonize, and the case be suitably lettered, that my treasure might rest in a manner befitting its excessive rarity.

Just why, it may not be possible for me to make those who are not book-lovers understand, unless they can feel in common with me the thrill one experiences when, for instance, he beholds the single soldier who has survived out of the regiment that plunged into the fatal thick of battle against all odds. That soldier may have few other attributes to command attention. It is enough that he is a hero. And so I should feel about my Tamerlane—were another to appear, meteor-like in the

(Continued on page 90)



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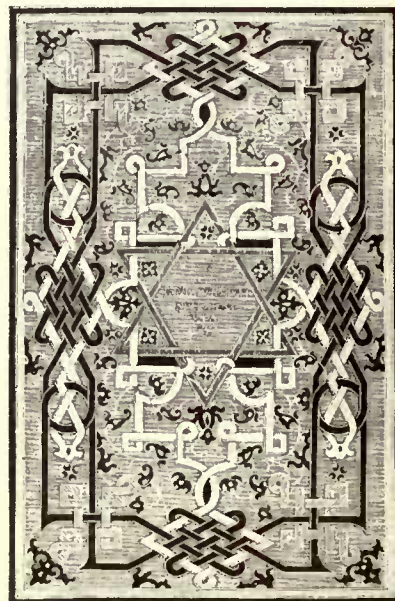
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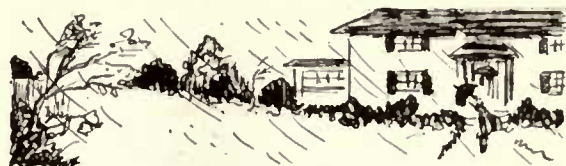


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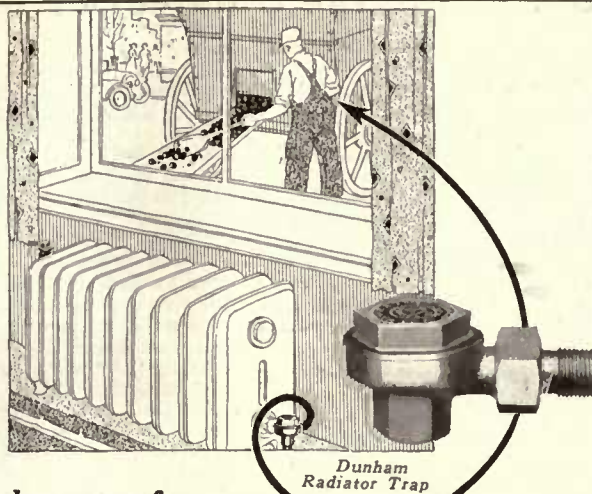
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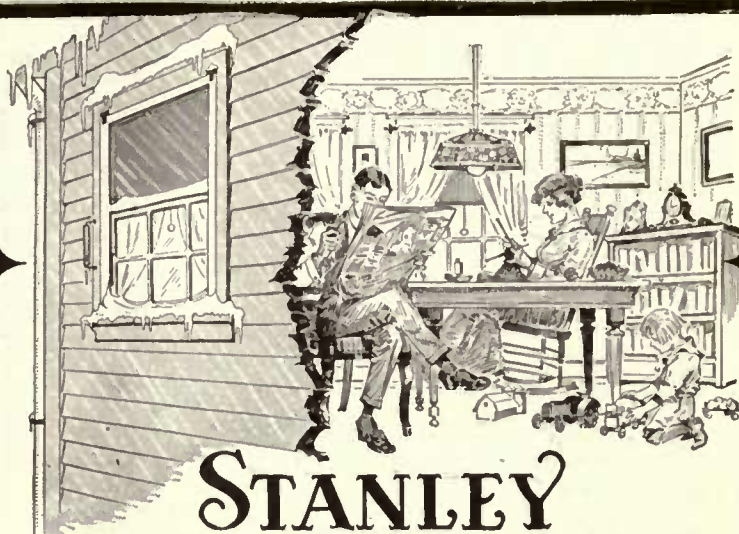
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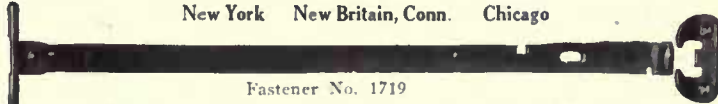
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BRIDGEPORT



CONNECTICUT



## Collecting the Outsides of a Book

(Continued from page 90)

But oh, respect his lordship's taste  
And spare the golden bindings!"  
De Witt Miller, genial book-lover of  
revered memory, had inscribed on his  
bookplate these lines: "Let me love the  
insides of books with Dr. Johnson and  
have respect unto their outsides with  
David Garrick." Charles Lamb wrote:  
"To be strong-bound and neat-backed is  
the desideratum of a volume. Mag-  
nificence comes after." Sometimes it  
comes as it came to the books whereof  
Eugene Field declared

"My good friend Cox, the sly old fox!  
Has books beyond all number;  
They quite abash the vulgar trash  
Which my poor shelves encumber!  
So clean and fair, so old and rare—  
I wonder where he found 'em?  
And, having got the precious lot,  
How splendidly he's bound 'em!"

I think writers of books who find  
themselves in the company of col-  
lectors who care only for editions or  
bindings feel as did Pope, when, in his  
fourth of the *Moral Epistles* he wrote:

"In books, not authors, curious is my  
Lord;  
To all their dated backs he turns you  
round;  
These Aldus printed, those Du Sueil has  
bound."

I would take a book I loved, dear  
reader, and if it were precariously cased,  
or so displeasing to the eye as to be  
out of tune with the thought of the  
writer, I would give myself the treat of  
having it suitably bound by skilful,  
competent hand. I will grant you that  
a hundred years from now some Biblio-  
would prefer to find it just as it had  
come to you in the first place from  
your bookseller, and with pages uncut.  
Well, I fear I take glory in making  
rarities for to-morrow's Biblios! And  
I am not insensible, either, to the keen  
competition when finely bound books  
come up at Sotheby's London, at Ander-  
son's, at Libbie's or at the American  
Art Association sales in this country.  
I would make rarities either way for  
the delectation of the future!

### Books and Their Binders

What rich pleasures await the book-  
lover who starts forth on the venture  
of having some of his best beloved  
books put in bindings worthy their

adornment! Perhaps he will be led to  
turn to some such volume as Herbert  
P. Horne's "Book Binding," now inex-  
pensively reprinted and within reach  
of everyone, to the interesting little  
The Printed Book with its chapter on  
Bookbinding and Bookbinders in the  
Cambridge Manuals series, a little hand-  
book costing less than a dollar, and to  
other volumes of binding lore. These  
will give him the history of the craft.  
Therein he will learn how the art of  
gold tooling was brought to Venice  
from the East and how it led to the  
great distinction achieved by the bind-  
ers of the late 15th and the early 16th  
Century, how Morocco leather was then  
introduced, how Jean Grolier, a  
Frenchman, and Tommaso Maioli, an  
Italian, became famous as patrons  
paramount of the Italian binders, each  
adopting a distinctive style, how Gro-  
lier's return to his native land in 1529  
gave impetus to fine binding in France,  
how Italian binding deteriorated to-  
wards the end of the 16th Century,  
how Francis I, Catherine de Medici  
and a long line of royal personages fol-  
lowing them encouraged the art, how  
Nicolas and Clovis Eve bound for  
Henry III, who died in 1589, and Pade-  
loupe le jeune bound for Madame de  
Pompadour, how Thomas Berthelet,  
printer and stationer to Henry VIII,  
was the first English binder to employ  
gold tooling, how Queen Elizabeth had  
an especial liking for embroidered bind-  
ings, how James I preferred velvet  
ones, how Samuel Mearne, binder to  
Charles II, became the most celebrated  
English binder of his century and all  
the other fascinating "hows" of the  
subject.

How rich, too, is the work of the  
binders of the 19th and of this 20th  
Century—Zachnsdorf, Riviere, Cobden-  
Sanderson, Prideaux, Cockerell and  
Bedford in England, Ruban, Meunier,  
Gruel, Michel, Cuzin, Canope, Lortic  
and Wiener in France and the master-  
binders of America, Blackwell, Cox,  
Stikeman, Mathews, to name but a few  
of the names of those famous for this  
craft in Europe and America—would  
that one might have a book from the  
hand of each! What a pleasure it would  
be if we, too, now and then, might  
echo the words of good old Samuel  
Pepys, written August 28, 1666,—  
"Comes the bookbinder to gild the  
backs of my books."



## Plants Useful for Attracting Fruit-Eating Birds

A LARGE variety of shrubs and  
trees are cultivated for ornament  
in the United States, but in most  
cases it is evident that they have been  
planted with no thought for the needs  
of birds. Our native shrubs should be  
utilized as far as possible, especially as  
many of them are not exceeded in beauty  
or interest by foreign plants. Further-  
more, as a rule they are more attractive  
to birds than exotics. It should be borne  
in mind also that smoothly trimmed  
hedges and the stiff trees of a formal  
garden are not nearly so attractive to  
birds as untrained bushes and tangled  
thickets. Shrubs of sterile varieties or  
those closely pruned after blooming are  
not sought by birds, while those al-  
lowed to ripen fruit are often crowded  
with feathered visitors. Moreover, plants  
clustered with fruit of varying color  
are more beautiful and interesting than  
those which exhaust their energy in one  
burst of bloom and are of monotonous  
appearance thereafter.

The best shrubs and trees for attract-  
ing birds are those most resorted to for  
food, and the extensive records of bird  
food in the Biological Survey make their  
selection an easy task. The berries of  
elders (*Sambucus*) are eaten by the  
largest number of species of birds, name-  
ly, 67. Raspberries and blackberries  
(*Rubus*) are known to be eaten by 60  
species, mulberries (*Morus*) by 48,  
dogwood fruits (*Cornus*) by 47, those  
of the nonpoisonous sumacs (*Rhus*)  
by 44, the various wild cherries (*Prunus*)  
by 39, and blueberries (*Vaccinium*) by  
37. This completes the list of fruits  
known to be chosen by more than 30  
species of birds. Following these in or-  
der are wild grapes (*Vitis*), eaten by  
29 species; pokeberries (*Phytolacca*), by  
26; Virginia creeper berries (*Psedera*),  
bayberries (*Myrica*), and juniper berries  
(*Juniperus*), by 25 species each; service  
or June berries (*Amelanchier*), by 20;  
Hollyberries (*Ilex*) by 19; strawberries

(Continued on page 94)



HOTEL AMBASSADOR MAIN STAIR INTERIOR DESIGNED BY  
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AND REFINEMENT ARE THE PREREQUISITES—WHETHER IT BE  
IN THE BUSINESS HOUSE, OR THE HOME. PHONE PLAZA. 0941



1018—"Meditation" book ends, finished  
in polychrome and gold bronze, fit in well  
in any library. A great many books can  
be placed between their confines. 5½ in.  
long. Complete, \$12.00 the pair.



1140—No bride ever  
received too many  
candlesticks. These  
are 7½ in. high, dec-  
orated in antique gold  
and polychrome colors.  
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Complete, \$6.50.



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for the hearthstone of the home, is this unique fire-  
net. From the glittering waves beneath the keel of  
the good ship Don Fernando, hang fire-tongs, hearth-  
brush, shovel, poker, and quaint toaster, all of  
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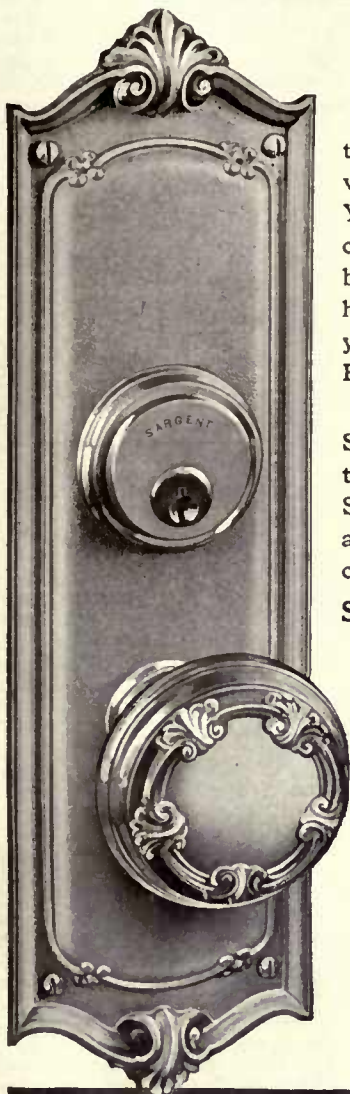
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in your own  
front door



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LOCKS AND HARDWARE



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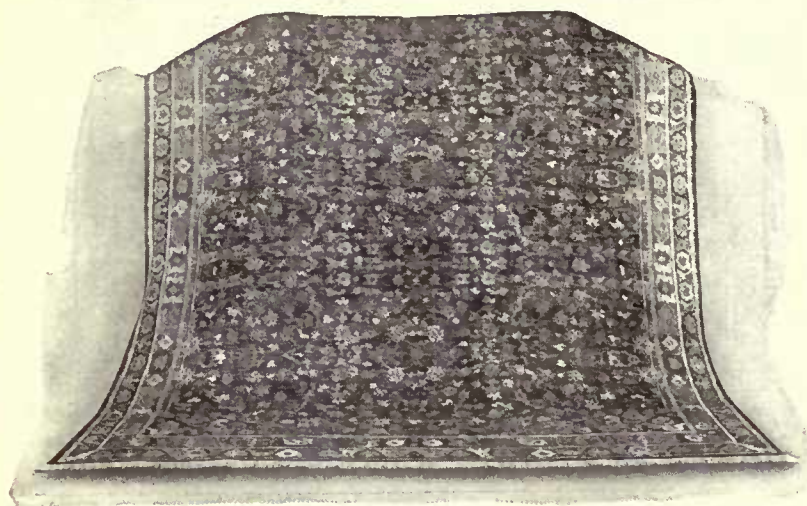
- that it is thoroughly expressive in design,  
whether original or reminiscent . . . . .
- that its construction has all the honesty and  
soundness of oldtime craftsmanship . . . . .
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## Plants Useful for Attracting Fruit-Eating Birds

(Continued from page 92)

(*Fragaria*) and fruits of viburnums, by 16 each; hackberries (*Celtis*) and huckleberries (*Gaylussacia*), by 15 each; haws (*Crataegus*), by 12; spicebush berries (*Benzoin*) and rose hips (*Rosa*) by 11 each; and the fruits of sarsaparilla (*Aralia*), sour gum (*Nyssa*), gooseberries and currants (*Ribes*), and snowberry (*Symphoricarpos*), each eaten by 10 species of birds.

In addition to the plants recommended on the basis of proved preference by birds, as indicated by stomach examination, there are several other genera known to furnish much bird food, or which are important in certain regions where none of the plants just mentioned are abundant. Separation of this list from the above by no means indicates inferiority for the purpose of attracting birds, but is done only to emphasize the different criteria for selecting them. These plants are: Manzanita (*Arctostaphylos*); barberry (*Berberis*); buffalo berry (*Shepherdia*); silverberry (*Elaeagnus*); buckthorn (*Rhamnus*); mountain ash (*Pyrus*); china berry (*Melia*); the California Christmas berry (*Heteromeles arbutifolia*); the pepper tree (*Schinus molle*), the fruit of which is a splendid bird food in southern California; magnolia, the pulp-coated seeds of which furnish one of the most nutritious and eagerly sought foods of birds wintering in the Southeastern States; and nockaway (*Ehretia*), lote bush (*Zizyphus*), and bluewood (*Condalia*), three favorite genera of the Southwest, where most of the plants previously mentioned are wanting.

#### Winter Food Supply

Species of the genera listed can be selected that furnish adequate bird shelter and also a continuous supply of fruit throughout the year in any part of the United States where cultivation of trees and shrubs is practicable. It is most important to have a sure supply of bird food for late winter and early spring. The quantity of natural food is then smallest, and frequently the few remaining sources are rendered inaccessible by snow and sleet. It is advisable, therefore, for bird lovers to make liberal use of plants which retain their fruit through the winter. They will be well repaid, for a dependable food supply is never a more potent bait than at this bleak season. Among the plants much patronized by birds, those which hold their fruit longest are juniper, bayberry, hackberry, barberry, magnolia, mountain ash, rose, Christmas berry, china berry, pepper tree, sumac, holly (*Ilex opaca*), black alder (*Ilex verticillata*), certain wild grapes (notably the frost grape, *Vitis cordifolia*), manzanita, snowberry, and some evergreen species in other genera, such as the evergreen blueberry (*Vaccinium ovatum*) of the Pacific coast region, farkleberry (*Vaccinium arboreum*), and evergreen cherry (*Prunus caroliniana*) of the Southeastern States. In some localities the Virginia creeper holds its fruit, in others dropping it readily.

The plants with persistent fruit bridge the gap between the overwhelming abundance of autumn and the scarcity of early spring. Before the last of the wintered-over fruit disappears, a few plants have blossomed and begin to mature the first fruits of another season. Among the earliest of all and greatly relished by birds, are mulberries. They ripen in April—even in late March in southern localities—and in May and June farther north. Red-berried elder and service berries are but little later; often the latter are not left on the trees by the hungry birds long enough to ripen. Wild strawberries,

raspberries, and dewberries are early and may be used to protect cultivated species. Certain kinds of cherries, as the European bird cherry (*Prunus padus*) and the mahaleb or stock cherry (*Prunus mahaleb*), ripen their fruit at about the same time as domestic cherries and will serve to divert the attention of birds. From the time summer is well started there is a constant abundance of wild fruits. Blueberries, huckleberries, certain dogwoods, viburnums, and grapes are among the first to ripen and fall, while sarsaparilla, elder, gooseberries, currants, spicebush, and sassafras are somewhat more persistent. Other dogwoods, silverberry, sour gum, and black cherry hold their fruit a little later, and pokeberry, hawthorn, buffalo berry, some wild grapes, and viburnums retain their fruit well into the winter.

Evidently there need be no season without its fruit if judicious selection of shrubs and trees is made by those desiring to attract birds. Thus a thicket of raspberry or dewberry, elder, and dogwood, grouped about some taller sumac, Juneberry, and juniper, would supply fruit throughout the year. Moreover, in almost any part of the United States, this combination can be made by the use of native species alone.

Besides native shrubs and trees, a number of cultivated species have proved so attractive to birds that they are as important as any of the indigenous fruits. An excellent example is the pepper tree (*Schinus molle*), which flourishes in southern California, and which will probably thrive in many other parts of the Lower Sonoran faunal area. Others suited to the same climate are the china berry (*Melia azedarach*), the Russian mulberry (*Morus alba tatarica*), and the Russian oleaster (*Elaeagnus angustifolia*). The china berry is just as successful in the eastern part of this zone, namely, in the Austroriparian faunal area; it retains its fruit through the winter and is eagerly sought by robins, cedar birds, and catbirds. The Russian oleaster and another species (*Elaeagnus umbellata*) also do well here and furnish an abundance of fruit relished by birds. *Elaeagnus angustifolia* and *Melia* are hardy at Washington, D. C., also, which is in the Upper Austral zone. The fire thorn (*Cotoneaster pyracantha*), a beautiful shrub with scarlet berries much liked by birds, will grow almost anywhere in the eastern United States, and the Parkman apple (*Pyrus halliana*), one of the handsomest flowering apples, is quite hardy, and is a valuable bird food, with fruit persistent in winter. But foremost in attractiveness to birds among cultivated fruit-bearing plants are mulberries. These will grow almost anywhere in the United States, and their combined early ripening and long fruiting season make them especially valuable. Varieties of mulberries suited to the various faunal areas will be treated at greater length in the section devoted to plants useful for protecting cultivated crops.

#### Food Plants for Sparrows

A hundred species of sparrows inhabit the United States, and in the number of individuals they outrank any other family. Many of them are characteristic winter birds, and as they are great destroyers of weed seeds and are sprightly and cheery withal, it pays to take considerable trouble to attract them.

As just remarked, they love weed seeds and do great good by destroying them; but as it is not desirable to cultivate weeds, the next best thing is to plant harmless species of their favorite genera. Fortunately many common or

(Continued on page 96)



# Have You Ever Thought of Building?

There are a million people homeless, this very minute. In Armenia? Oh no. In America. People with money to rent houses, if the houses were there to be rented. But the real estate man smiles pityingly when they ask for his list.

Are you one of them—these transient home-makers who think in terms of somebody else's house—when you can get it?

And yet—there's plenty of land, and brick and stone, and timber, and all the other constituents of a real home—not a ready-to-wear house with the fulness in the wrong place, made to fit Mrs. Anybody's rearranged furniture. Why don't you go adventuring with

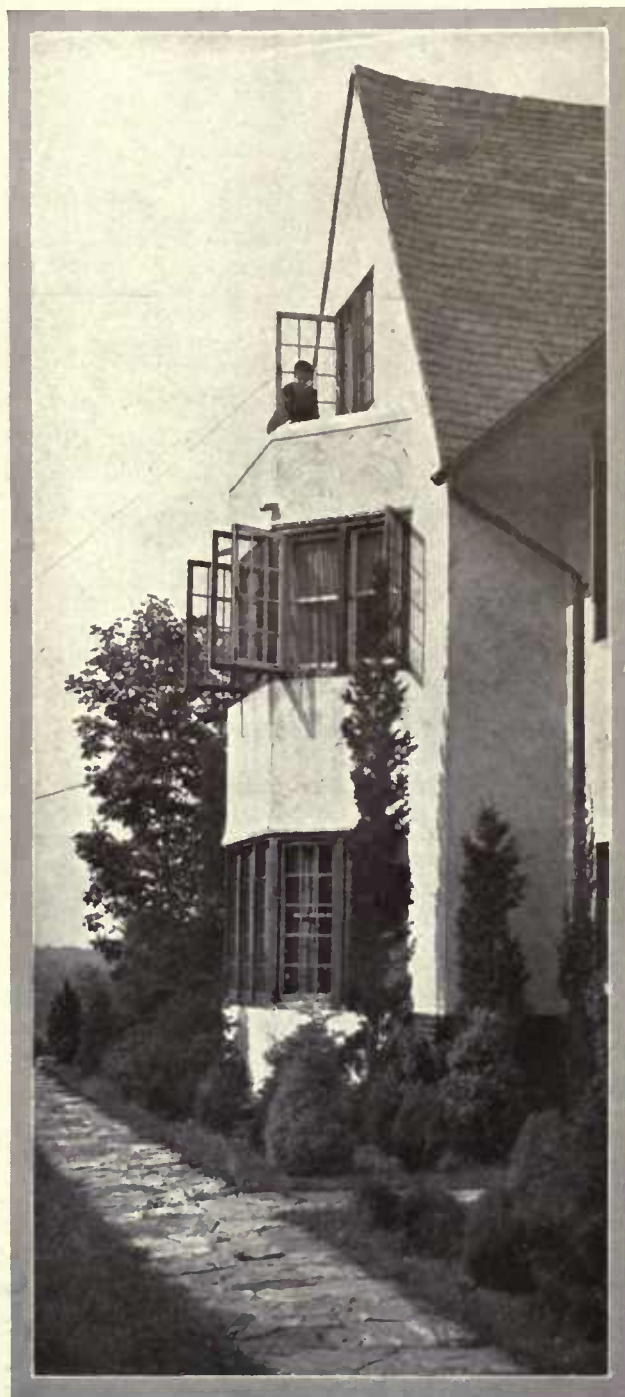
## The House Planning Number *November*

### HOUSE & GARDEN

It shows interesting sidelights on this question of the hour—an English house—an Italian house—a South American home, patio and all—an article on Georgian and colonial architecture—a chat on windows.

Wouldn't you like to know how to make the kitchen sanitary? How to instal the latest electrical equipment? Couldn't you be beguiled by Venetian blinds, or the decoration of the bachelor's room? Don't you think there's something fascinating about French wall furniture—old Jersey glass—Japanese flower and bird pictures?

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## Plants Useful for Attracting Fruit-Eating Birds

(Continued from page 94)

amental garden plants which are entirely dependent on cultivation fulfill all requirements and produce in abundance seeds which are highly relished by sparrows. To these may be added a few native species which are not bad weeds, and the various millets, which are excelled by no other plants in attractiveness to seed-eating birds. The following are recommended for sparrows and other birds liking small seeds:

Love-lies-bleeding (*Amaranthus canadensis*), prince's feather (both *Amaranthus hypochondriacus* and *Polygonum orientale*), yellow chamomile (*Anthemis tinctoria*), chamomile (*Anthemis nobilis*), *Calandrinia umbellata*, bachelor's button (*Centaurea cyanus*), African millet (*Eleusine coracana*), California poppy (*Eschscholtzia californica*), tarweed (*Madia elegans*), miners lettuce (*Montia perfoliata*), millet (*Panicum miliaceum*), Japan barnyard millet (*Panicum crus-galli* var.), German millet or Hungarian grass (*Setaria italica*), and sunflower. Several of the species of sunflower will serve, the common sunflower (*Helianthus annuus*) being one of the best, having named varieties especially prized for the abundance and large size of the seed. No seeds are more relished by graminivorous birds than the millets; in fact, they are so much preferred that they have been used with good effect for drawing the attention of birds from more valuable grain crops.

### Food Plants for Upland Game Birds

The distinction between the dietaries of the so-called frugivorous and graminivorous birds is not so marked as would be inferred from a strict interpretation of these terms. Particularly in the case of the grouse and quail does a limited characterization of the food habits fail to express the truth. Consequently in recommending plants attractive to these birds many must be mentioned that are included in the lists for fruit-eating birds. Grouse are fond of both buds and leaves; hence some plants which have neither nutritious fruit nor seeds are for them important food plants.

While the establishment of preserves for land game birds is yet a new movement in this country, it is certain to become of great importance. Hence it is desirable to disseminate information as to the food and covert plants that are favored by the grouse and quail. Bobwhites frequently use covers of rose, alder, and blackberry bushes, and thickly set barberry, bayberry, and dense banks of honeysuckle are suitable. These plants also furnish food for the birds, but they should be supplemented by others more exclusively adapted for this purpose. Sumac, Japanese clover, buckwheat, sorghum, millet, vetches, cowpeas, and any plants of the pea family producing small seeds are valuable, and should be sown in large quantities. The seeds of milk pea (*Galactia*), partridge pea (*Chamaecrista*), hog peanut (*Falcata*), wild bean (*Strophostyles*), and smartweeds (*Polygonum*) are important natural foods of the eastern quail, but should be encouraged only where they cannot become weed pests. The western quail are fond of the seeds of sumac, bur clover, alfalfa, lupines, napa thistle, and turkey mullein plants; but where these plants are liable to become nuisances the food plants recommended for the eastern quail will serve.

Coverts for grouse, as the sharptail, should abound in such plants as rose, sumach, blueberry, bearberry, buffalo berry, dwarf birch, and alder. The ruffed grouse thrives among scrub oak, bayberry, rose, sumac, dwarf birch, alder, poplar, willow, and such fruit-bearing plants as partridge berry, haw-

thorn, viburnum, wild grapes, mountain ash, blueberry, blackberry, and cranberry. Cover of this nature is suited to the heath hen also, and to the imported pheasants and the Hungarian partridge, but in all cases it is well to supplement the food supply furnished by these shrubs and trees by planting small grains and legumes as recommended for quail.

### Plants Useful for Protecting Cultivated Fruit

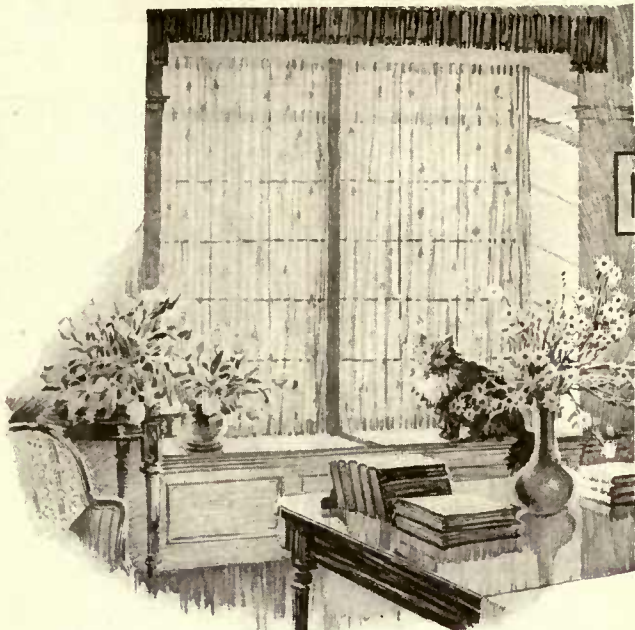
The practice of planting wild or inferior fruits for the purpose of tolling birds away from valuable cultivated varieties is very old, but it has never been tried as widely and systematically as seems desirable. The chief essential to the success of this plan is that the decoy trees shall be early bearing species, for almost all of the damage to fruit by birds is inflicted on the earliest varieties, evidently because of the scarcity of early wild fruit. Probably cherries, raspberries, and strawberries suffer more in the aggregate than all of the later fruits. Fortunately we have a fruit which fills this need, one which ripens with the earliest cherries and is a favorite with all frugivorous birds, namely, the mulberry, both native and cultivated.

Three varieties of the native mulberry (*Morus rubra*), namely, the Hicks, Stubbs, and Townsend, are especially successful in the Southern States, though the Hicks is known to thrive in the Carolinian faunal areas and Stubbs in the Alleghenian. The Townsend is a comparatively new variety and its hardiness is unknown, but it ripens fruit remarkably early and should be given a thorough trial. According to Prof. L. H. Bailey, the New American (often sold under the name Downing) is the best mulberry known for the Northern States. The Russian mulberry is the hardest variety and is a favorite in the plains region and other places where great extremes of temperature prevail. It succeeds in as diverse climates as those of North Dakota and New Mexico. The New American, Russian, and Black Persian mulberries are known to do well in California, and the indications are that the latter is suited to conditions in the Lower Sonoran faunal area. When planting mulberries for the purpose of protecting cultivated fruits, the earliest fruiting varieties obtainable should be used.

Among fruits suitable for the same purpose, but not now known to be as valuable as mulberries, are the mabaleb or stock cherry (*Prunus mahaleb*) and the European bird cherry (*Prunus padus*). Among native fruits the only ones that can be recommended at present are the service berry or Juneberry (*Amelanchier*), redberried elder (*Sambucus pubens*), and wild strawberries and raspberries. Patches of the earliest varieties of these small berries are very attractive to birds.

Injury to later fruits, except in localities where there are no wild fruits, is more difficult to prevent, as in such cases it probably arises from preference by the birds for a particular cultivated fruit. Thus grapes suffer seriously in some places. The always reliable mulberries are useful even at this season, as some varieties continue in bearing from two to six months. Elderberries are probably the most valuable native fruit for attracting birds in the summer and fall, particularly in the West, where they have a long fruiting season. In the North and East no summer fruits are more attractive to birds than the black cherry (*Prunus serotina*) and choke cherry (*Prunus virginiana*).

(Continued on page 102)



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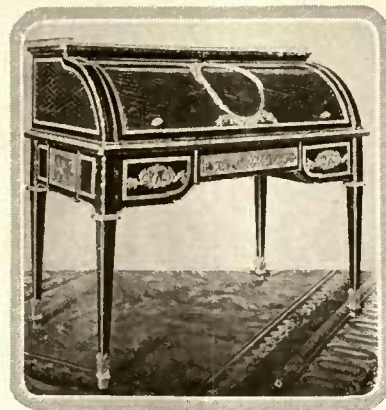


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## French Tables and Seating Furniture

(Continued from page 31)

suitable styles of dining rooms.

### Table Types

The tables of the 17th Century may be divided into six principal types:

(1) There were oblong or nearly square tables with four straight quadrangular tapered legs set at the corners and connected by stretchers either of the saltire type or arranged in various other possible ways.

(2) Tables with four straight legs and straight stretchers.

(3) A third family with four straight legs and no stretchers.

(4) Console tables of sundry patterns.

(5) Writing tables of divers allied types.

(6) A general classification of small tables or *guéridons*.

(1) The tables of the first type appeared in considerable numbers about the beginning of the 17th Century and continued in vogue till after 1650. The straight saltire or X stretchers were often shaped at the edges and the type was closely allied to the sort of table that became common in England during the reign of William and Mary. A variation to this type, but similar in methods of structure, had scroll legs instead of straight, and the legs were canted so as to throw the scroll projections diagonally outward.

(2) The tables with four straight legs and straight stretchers were generally oblong in shape and had either four stretchers connecting the legs in succession, or else three stretchers. Two of these were short and connected the pairs of end legs, and the third long, connecting the two short stretchers. Both legs and stretchers in this type were generally either spiral-turned or spool-turned. Both fashions of turning were of Portuguese inspiration. The analogies to this type were plentiful in England at the end of the century and a very simple rendering of the same pattern was not uncommon in the American Colonies.

(3) The third family having four legs set at the corners and no stretchers, might have either straight quadrangular tapered legs or canted cabriole legs. In both cases a shaped apron form of framing was generally made the vehicle of considerable ornamentation. These forms developed towards the middle of the century.

### Consoles

(4) Console tables, which became highly popular in the second quarter of the century and continued thereafter in great favor, displayed legs and underframing of much variety and were made both with and without stretchers.

(Continued on page 100)



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## French Tables and Seating Furniture

(Continued from page 98)

The legs might be straight, quadrangular and tapered, cabriole, or scrolled. When there were stretchers, they were generally either recessed and shaped, or else arranged in saltire fashion, and they might be either rising or straight. These console tables, often of considerable length, were intended to stand against the wall. They were oblong in shape, bore more or less ornamentation on the framing and frequently had marble tops. In not a few instances they served as sideboards.

(5) Writing tables, which became increasingly numerous from the middle of the century onward, were oblong in shape, usually had drawers in the framing and might have straight, cabriole, or scroll legs. The most fully developed form of writing table—a form belonging to the Louis XIV era—had “knee-hole” space in the middle to accommodate the sitter, or the sitters at either side, and several tiers of drawers at each end. Beneath the drawers were legs, four at each end, set in the manner shown in the illustration. For a library writing table this design, which can be varied in size, has never been improved upon.

(6) The small tables or stands, which increased in number and diversity of uses towards the end of the century, in general design followed the types already noted.

### Seating Furniture

Seating furniture of the 16th Century consisted of nine principal types:

- (1) Bancs.
- (2) Chayères.
- (3) Wainscot or panelled-back.
- (4) Cacquetteuse seats.
- (5) Upholstered high-backed.
- (6) X seats.
- (7) Escabeaux.
- (8) Banquettes.
- (9) Stools.

(1) The banc or high-backed bench with arms was a survival from medieval times. The space between seat and floor was closed, paneled and carved; the back was paneled and carved; and the seat was ordinarily hinged to lift up so that the space beneath could be used as a chest. It corresponded with the Italian cassa banca and was the 16th Century substitute for a sofa.

(2) The chayère was a high-backed, paneled and carved seigneurial seat, and was virtually the same thing as the banc except that it was intended for one sitter whereas the banc would accommodate three or four.

(3) The wainscot or paneled-back chair was substantially identical with the wainscot chair of England. Even

the motifs of carved decoration were virtually the same. This type occurred both with and without arms. The space beneath the seat was sometimes filled in with paneling and used as a small chest.

(4) The cacquetteuse seat was a high-backed armchair whose peculiarities will best be understood from the illustration.

(5) The armchairs with high, upholstered backs and upholstered seats closely resembled the Italian armchairs of the same period. The legs were straight and joined by stretchers, the seats were rectangular and covered with velvet or some similar rich material, the arms were straight, and the backposts were surmounted by carved finials rising several inches above the rectangular padded back.

(6) X seats corresponded to the Italian so-called “Savonarola” chairs and ordinarily had a back, although in some cases the back was wanting.

(7) Under the heading of escabeaux are included the upholstered armless chairs, either with straight turned legs, backposts and spindles, or with paneled and moderately carved backs.

(8) Banquettes were long backless benches or forms with turned or carved legs and stretchers.

(9) The ninth classification of seating furniture comprehends a great variety of stools which, however, closely corresponded with the chief types of contemporary chairs.

Seating furniture of the 17th Century showed a marked development in comfort and elegance of design, while two of the earlier forms—bancs and cacquetteuse chairs—became practically obsolete.

### 17th Century Type

(1) One characteristic type of armchair, especially associated with the era of Louis XIII, had a high rectangular upholstered back, upholstered seat, straight scroll-curved arms, scroll-curved legs back and front, and scrolled recessed stretcher.

(2) A second characteristic upholstered type had an arched or shaped back, showing Portuguese influence, and cabriole or straight legs with stretchers.

(3) A third common type had a high rectangular upholstered back, upholstered seat, straight upholstered arms, quadrangular straight legs and saltire stretchers.

(4) Less ponderous was a Louis XIV upholstered type with high rectangular back, straight scroll-curved arms, canted cabriole legs with hinds' feet, and shaped saltire stretchers.

(Continued on page 102)



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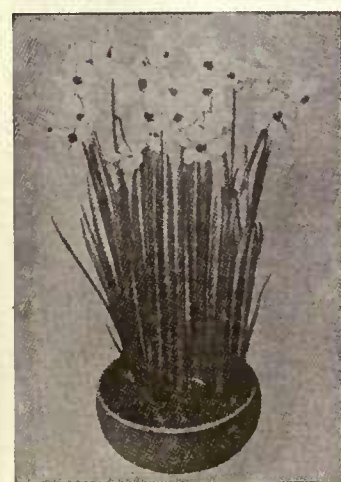
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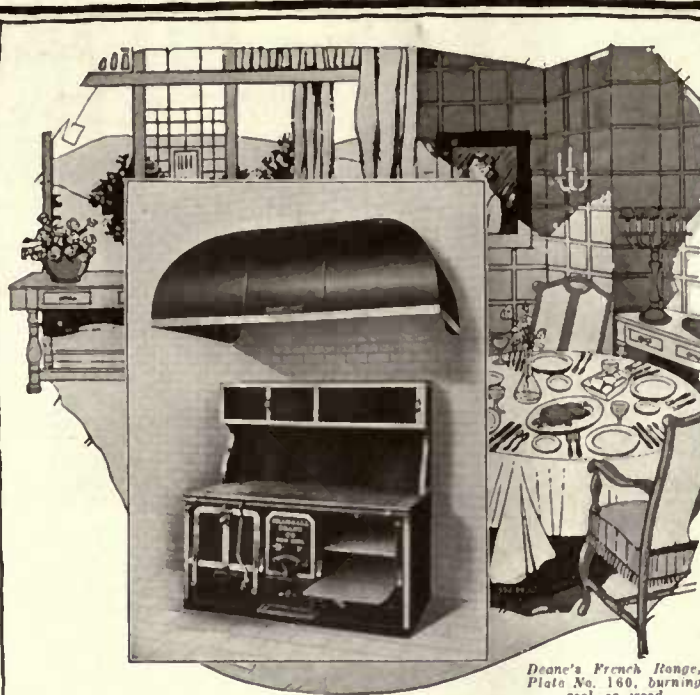
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## French Tables and Seating Furniture

(Continued from page 100)

(5) There was also an armchair with caned seat and back, the frame of the back, the scrolled legs and stretchers carved, or carved and turned, and the whole composition closely resembling the "Restoration" chair type in England.

(6) Likewise there was an armless caned chair with Flemish scroll legs and caned back with carved, oval-shaped frame.

(7) Another type of caned armchair had a shaped back, slightly cabriole legs, and stretchers.

(8) Long sofas with high rectangular or shaped backs corresponded in design with the most important of the foregoing types of upholstered chairs.

(9) Stools and banquettes likewise followed the same types of design.

### The Materials Used

The materials used for seating furniture in the 16th and 17th Centuries were chiefly oak and walnut. In addition to these staples, chestnut was employed to some extent and also several of the less durable woods, especially if the surface was to be covered with painting or gliding. The rarer woods that were largely brought in during the 17th Century were confined, for the most part, to cabinet work and did not appreciably affect seating furniture. Towards the end of the 16th Century and in the early years of the 17th Century, the use of upholstery fabrics increased to a hitherto unprecedented extent—so much so, in fact, that in many cases the legs, stretchers and arms, or parts of the arms, were the only wooden parts visible. For tables in the 16th Century the woods already mentioned were chiefly used; in the 17th Century marble for table tops must be added to the list of materials, and the Louis XIV period was par excellence the age of carved and gesso-coated gilt wood. In addition to the resplendent 17th Century gilding, we find some of the more unusual woods used for tables, especially in the matter of inlay and marqueterie. Boule work of tortoise shell with brass and tin inlay was likewise employed for tables as well as for cabinet work.

### Characteristics of Contour

The general characteristics of contour, so far as tables and seating furniture are concerned, show the prevailing rectilinear influence of the 16th Century

with the curvilinear trend prevalent about 1600. Legs and stretchers, and chair arms and back-shapings as well, were the sensitive features that recorded the sequence of variations. We find many legs, especially from about the beginning of the 17th Century, consisting either of continuous scrolls or of scrolls containing a series of interrupted curves. For both tables and seating furniture stretchers were almost invariably used till near the very end of the 17th Century.

Of the decorative processes commonly employed, carving was the most important throughout the entire epoch. From the latter part of the 16th Century onward, turning also fulfilled an important decorative rôle. During the 16th Century inlay came into vogue and continued throughout the 17th. For this purpose contrasting and varicolored woods were used; in the 17th Century Boule tables with their veneer of tortoise shell displayed elaborate inlay of brass or tin enriched by engraving. Marqueterie also was used for tables. Painting or pointing and parcel gilding constantly appeared. Full gilding on elaborately carved and gesso-coated grounds adorned both tables and seating furniture, but especially the former, in the Louis XIV period. Towards the end of the 17th Century lacquer also came into high favor.

### Decorative Motifs

During the 16th and 17th Centuries, at one time or another, we find the following decorative motifs much in evidence—acanthus leaves, foliage, fruit, flowers, foliated scrolls, strapwork, Romaine work or heads in medallions, amorini and other human figures, animal forms and mythological creatures, grotesques, masques, cartouches, gadrooning, Vitruvian scrolls, swags and drops, and arabesques. During the Louis XIV period sun rays, masques, reticulated diaperings and heavy foliations were especially conspicuous and likewise the arabesques and semi-Chinese motifs employed so much in the designs of Berain.

During the 16th Century and the beginning of the 17th, the mounts on table drawers were good and consistent but not conspicuous; during the height of the Louis XIV period purely ornamental metal mounts, oftentimes of highly elaborate design, were applied to the legs of the more imposing tables.

## Plants Useful for Attracting Fruit-Eating Birds

(Continued from page 96)

Nothing surpasses mulberries for alluring birds away from the early orchard fruits. Early bearing varieties should be planted in numbers and some should be selected for the length of the fruiting season. The Hicks and the Black Persian are notable in the latter respect, while the Townsend is earliest for the South and the Russian will take its place in the North.

Where it is desired to attract birds and afford them a sanctuary at all seasons, a large variety of plants must be used. For this purpose thickets of shrubs and other low growths are better than trees, since tangles of bushes and vines afford a more secure retreat from bird enemies and are the favorite cover of many species.

Where birds occur in large numbers their enemies are sure to congregate.

Hence grounds especially designed to attract birds should also be furnished with devices to insure security from cats and other predatory animals. Fences made proof against climbing invaders by overhanging wire netting are essential, and inverted funnel-shaped metal guards or loose spirals of barbed wire should be placed around the trunks of nest trees to protect the occupants. Bird houses of various types add to the possibilities of bird gardens, and a never-failing supply of water is an essential. The basin should be shallow, so as to serve both for bathing and drinking, and should be placed in an open lawn or elevated so that birds resorting to it will not be at the mercy of enemies. Assured safety and a plentiful supply of food and drink will work wonders in attracting birds.



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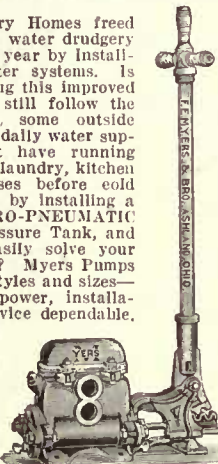
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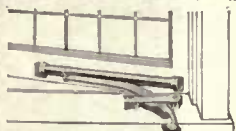
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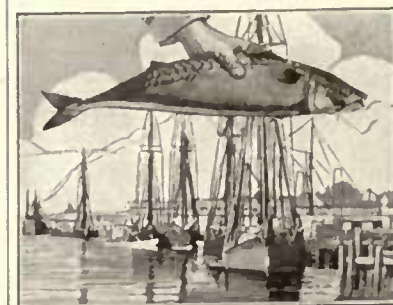
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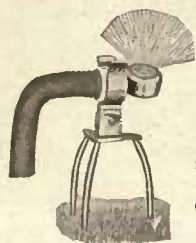
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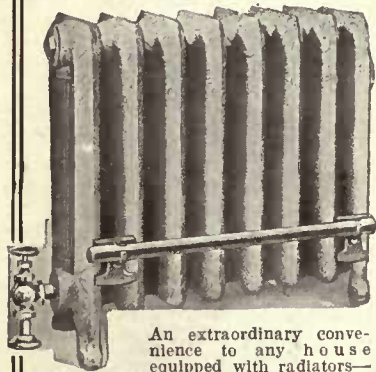
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After the design has been made on the tracing paper, the first process is to transfer it to the water color paper which is to make the final shade, by using graphite paper between the two. All the paper should be firmly tacked to the drawing board, and the work done with a hard pencil

## MAKING PAPER SHADES

Photographs of the processes were taken by courtesy of Mrs. Emmott Buel

**PAINTED** paper lamp shades are used so much these days, and there have been so many requests as to particulars in regard to their making, that we have consulted an expert and evolved the following interesting, though somewhat difficult method, which must be pursued in order to create these lovely objects.

### Size, Design and Painting

To begin with, the first thing to do is to decide on the size and type of lamp shade desired, have a wire frame made and then carefully fit a paper pattern of heavy wrapping paper on the frame, in order to insure accuracy. This when cut out and satisfactory should be placed on water color paper, which may be bought by the sheet. The top, bottom and side are then marked in pencil so that the pattern is indicated on the water color paper.

The next step is to make the design on a tracing paper, that is to say if you desire more than one shade. In that case, it may be transferred to the water color paper with graphite paper, by means of following the design with

a sharp, hard pencil. When the design is completed on the shade, it should be carefully inked with waterproof drawing ink, and for this purpose, a very thin, pointed drawing pen is used.

Then comes the painting of the design. Water color paints are used and in case a light background is desired, a wash may be put on first, covering the whole design. If a dark background is used, however, one should paint around the design only. Then the design may be painted, and the line of color to edge the shade. After this, two coats of thin shellac are applied with time allowed in between for drying, and when dry, the shade is ready to cut out.

### Mounting the Shade

It should be carefully cut out, following the line of the original pattern, and then mounted and fitted on the wire rings or frame. For this purpose very tiny wire shanks are used to hold the shade together at the back, or glue may be used if preferred. Before mounting, the wire frame or rings should be covered with a narrow white silk tape.

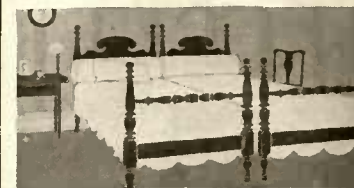
(Continued on page 106)



After the tracing has been made, the design is carefully inked on the water color paper. For this purpose, a waterproof drawing ink is used and a very fine and pointed pen

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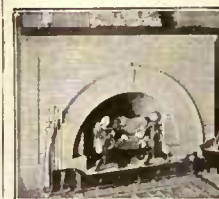
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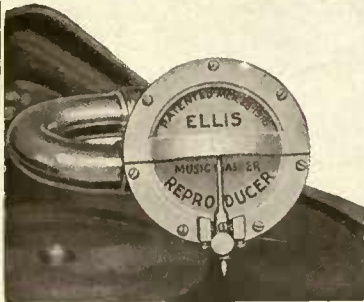
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The next process is the painting of the shade. Water color paints are used and if a delicate background is required, they may be painted over the entire design first. In the case of a dark background, it should be filled in around the design very carefully

## Making Paper Shades

(Continued from page 104)

Glue is applied to this and the edges of the shade are attached to it by means of little clips to hold it in place while the glue is drying. Then one or two tacks with needle and thread are made to insure the shade being held firmly.

This is the barest outline of the process which may be as simple or involved as the design chosen.

### Color and Black

There are all sorts of interesting points about the fine art of lamp shade making. One in regard to the color is a question of putting a wash of warm color on the inside, which will shed a mellow glow, or the design may be touched up on the wrong side so that it is brought out when the light shines through it.

If a black background is desired, infinite patience is required to go over and over the white paper, using an

electric bulb beneath it while working so as to insure the opaque effect of the black paint.

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Among the articles needed are the following:

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- Wrapping paper
- Water color paper
- Tracing paper
- Pencils
- Pen
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- Water color paints
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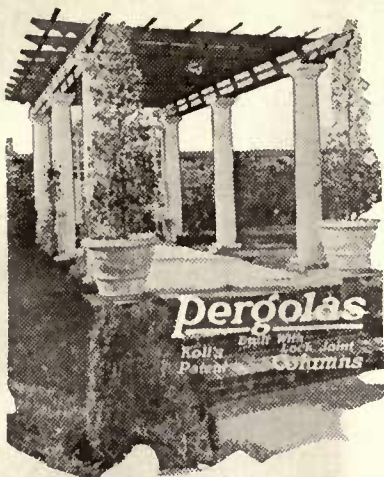


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## THE FORMATION of LEAFMOLD

From an Address Delivered Before the Washington  
Academy of Sciences

By FREDERICK V. COVILLE

WHEN the leaves of a tree fall to the ground they begin to decay and ultimately they are disintegrated and their substances becomes incorporated with the other elements of the soil. The same thing happens with the leaves, stems, and roots of herbaceous plants. Such organic matter is one of the chief sources of food for plants, and its presence in the soil is therefore of fundamental importance in the maintenance of the vegetative mantle of the earth.

In a series of experiments from 1906 to 1910 the speaker showed that a condition of acidity is a primary requirement of the blueberry (*Vaccinium*), laurel (*Kalmia latifolia*), trailing arbutus (*Epigaea repens*), and other plants associated with them in natural distribution. Other kinds of plants and plant associations require, on the contrary, a neutral or alkaline soil.

It is the purpose of the present address to show how the leaves of trees in the process of the formation of leaf-mold produce at one time or under one set of circumstances a condition of soil acidity, at another time or under other circumstances a condition of alkalinity, and after calling attention to the acidity of the soil as a fundamental factor in plant ecology, to point out that a knowledge of certain phenomena in the decay of leaves is essential to a correct understanding of the distribution of vegetation over the earth.

### The Acidity of Oak Leaves

In the early experiments with blueberries it had been found that these plants grew successfully in certain acid soils composed chiefly of partially rotted oak leaves. On the rather natural assumption that the more thorough the decomposition of this material the more luxuriant would be the growth of the blueberry plants, some old oak leaf-mold was secured for further experiments. It had been rotting for about five years and all evidences of leaf structure had disappeared. It had become a black mellow vegetal mold.

When blueberry plants were placed in mixtures containing this mold they did not respond with luxuriant growth. On the contrary their leaves turned purple and afterward yellowish, their growth dwindled to almost nothing, and at the end of the season when compared with other blueberry plants grown in a soil mixture in which the oak leaf-mold was replaced by only partially decomposed oak leaves the plants in the oak leaf-mold were found to weigh only one-fifth as much as the others. This astonishing result is exactly contrary to the ordinary conception. We have been accustomed to believe that the more thoroughly decomposed the organic matter of a soil the more luxuriant its vegetation. In this case, however, thorough decomposition of the soil was exceedingly injurious to the plants.

This remarkable difference in effect between partially decomposed and thoroughly decomposed oak leaves was found to be correlated with a difference in the chemical reaction of the two materials, the partially decomposed oak leaves being acid, when tested with phenolphthalein, and the oak leaf-mold alkaline.

With rose cuttings and alfalfa seedlings in the same two soils exactly opposite results followed, those in the oak leaf-mold making a luxuriant growth, those in the partially decomposed oak leaves showing every sign of starvation.

Every botanist is familiar with the rich woods where trillium, spring beauty

(*Sanguinaria canadensis*) delight to grow, in a black mellow mold made up chiefly of rotted leaves. He is familiar, too, with the sandy pine and oak woods where grow huckleberries (*Gaylussacia*), laurel (*Kalmia latifolia*), princess pine (*Chimaphila*), the pink lady's slipper (*Cypripedium acule*), and trailing arbutus (*Epigaea repens*). The soil here also is made up chiefly of rotting leaves and roots. Yet one does not look for trilliums in laurel thickets, or for arbutus among the bloodroots. Either habitat is utterly repugnant to the plants of the other.

Tests of the two habitats show that the trillium soil is alkaline, the other acid, reactions corresponding exactly to those observed in the cultural experiments already described, rose cuttings and alfalfa requiring an alkaline soil, blueberries an acid soil. The difference is as conspicuous in nature as in the laboratory and the greenhouse.

What are the conditions under which rotting leaves develop these opposite chemical reactions?

In a ravine in the Arlington National Cemetery, near Washington, where the autumn leaf fall from an oak grove has been dumped year after year for many years, every stage in the decomposition of oak leaves may be observed, from the first softening of the dry brown leaf by rain to the black mellow leaf-mold in which all traces of leaf structure have disappeared. When freshly fallen the leaves show 0.4 normal acidity. Those not familiar with the chemical expression "normal acidity" may perhaps most readily understand the term by reference to ordinary lemon juice, which has very nearly normal acidity in the chemical sense. Fresh oak leaves may be conceived therefore as having about one-third the acidity of lemon juice, gram to cubic centimeter. From a soil standpoint such a degree of acidity is exceedingly high. Probably no tree or flowering plant could live if its roots were imbedded in a soil as acid as this. A correct appreciation of the excessive acidity of freshly fallen leaves enables one to understand why it is that the leaves of our lawn trees, if allowed to lie and leach upon the grass, either injure or destroy it. On such neglected lawns the turf grows thin and mossy.

From the height of their initial acidity it is a long descending course through the various stages of leaf decomposition to the point of chemical neutrality, and then upward a lesser distance on the hill of alkalinity, to the black leaf-mold.

### Rates of Decomposition

In order to ascertain the rate of decomposition in leaves of various kinds, observations were begun in the autumn of 1909 on leaves of silver maple (*Acer saccharinum*), sugar maple (*Acer saccharum*), red oak (*Quercus rubra*), and scrub pine (*Pinus virginiana*), exposed to the weather in barrels and in concrete pits. In one experiment a mass of trodden silver maple leaves 2' in depth, with an initial acidity of 0.92 normal, was reduced in a single year to a 3" layer of black mold containing only a few fragments of leaf skeletons and giving an alkaline reaction. In these experiments sugar maple leaves have shown a slower rate of decomposition than those of silver maple, while red oak leaves still show an acidity of 0.010 normal after three years of exposure, and leaves of Virginia pine an acidity of 0.055 normal under the same conditions.

The alkalinity of leaf-mold is due chiefly to the lime it contains, the lime



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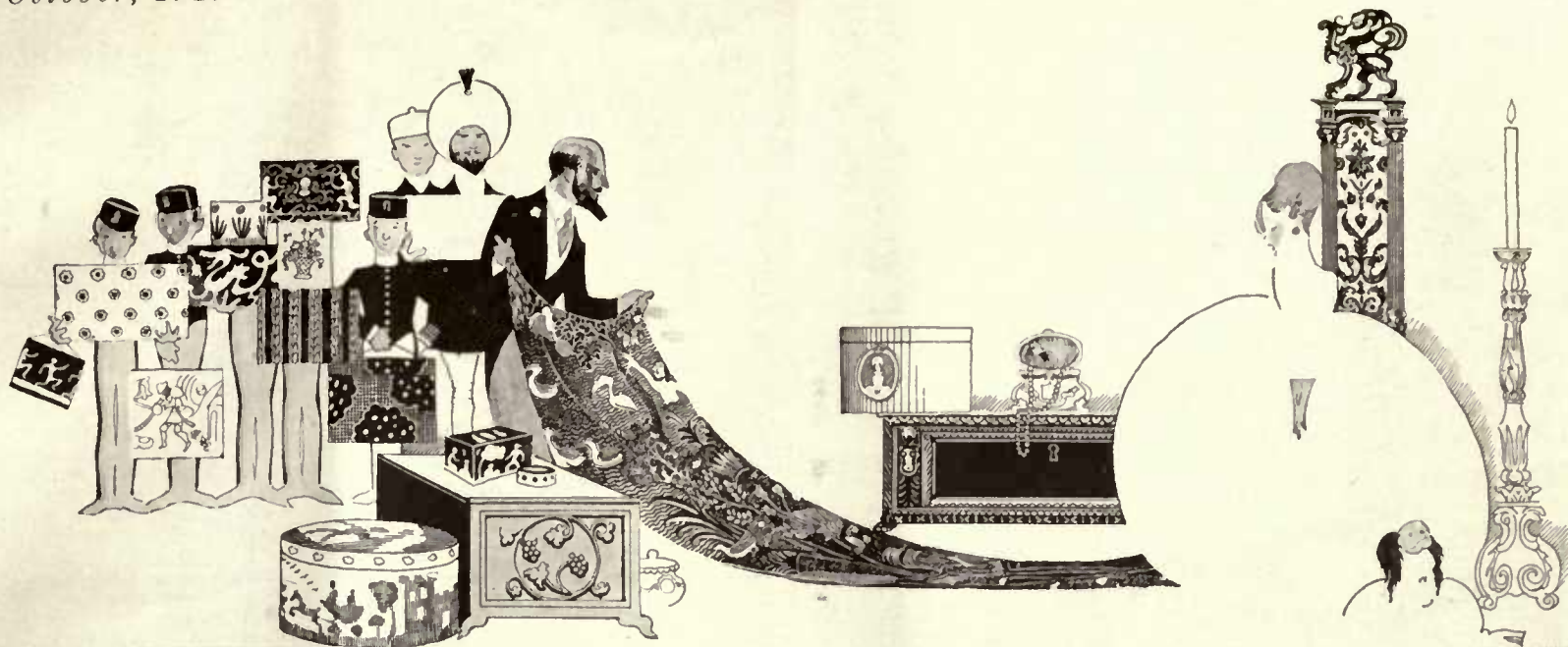
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## The Formation of Leafmold

(Continued from page 108)

content expressed in terms of calcium oxid often reaching 2 to 3 per cent of the dry weight. One sample had a lime content of 3.55 per cent. Many of the soils that result directly and exclusively from the decomposition of limestone have a lower percentage of lime than this. An alkaline leafmold containing 2 to 3 per cent of lime is properly regarded as a highly calcareous soil. Yet such a deposit may be formed in a region where the underlying soil is distinctly non-calcareous, the lime content of the soil being only a small fraction of 1 per cent and the soil reaction being acid.

Whence comes the abundance of lime in an alkaline, richly calcareous leafmold formed over a soil distinguished by an actual poverty of calcareous matter?

If the leafmold is rich in lime the leaves from which it is derived should be rich in lime. A determination of the amount of calcium oxid in the dried freshly fallen leaves of some of our well-known trees shows this to be true.

It should be understood that the lime does not exist in the leaf in the form of actual calcium oxid. It is largely combined with the acids of the leaf and serves in part to neutralize them, but is insufficient in amount to effect a complete neutralization. In all the kinds of leaves and herbage thus far examined the net result is an acid condition, although lime may be present in large amount. Thus in the leaves of silver maple a condition of excessive acidity exists, about 0.9 normal, notwithstanding the presence of nearly 2 per cent of lime.

As the decomposition of such leaves progresses the acid substances are disorganized and largely dissipated in the form of gases and liquids, while the lime, being only slightly soluble, remains with the residue of decomposition, the black leafmold, and renders it alkaline.

In soils poor in lime, trees and other plants constituting the vegetative mantle of the earth may be regarded as machines for concentrating lime at the surface of the ground. This lime is drawn up by the roots in dilute solution from lower depths, is concentrated in the foliage, and the concentrate is transferred to the ground by the fall and decomposition of the leaves. The proverbial agricultural fertility of the virgin timberland of our country was undoubtedly due in large part to the lime accumulated on the forest floor by the trees in preceding centuries, and to the consequent alkalinity of such surface soils when the timber had been removed and the leaf litter was thoroughly decomposed. After a generation or two of reckless removal of crops the surface accumulation of lime was depleted and unless the underlying soil was naturally calcareous a condition of infertility ensued, which, for the purposes of ordinary agriculture, could be remedied only by the artificial application of lime.

### Active Agents of Decay

The chief agents in the decay of leaves are undoubtedly fungi and bacteria. There are other agencies, however, that contribute greatly to the rapidity of decay. Important among these are earthworms, larvæ of flies and beetles, and myriapods or thousand-legged worms. Animals of all these groups exist in myriads in the leaf litter. They eat the leaves, grind them, partially decompose them in the process of digestion, and restore them again to the soil, well prepared for the further decomposing action of the microscopic organisms of decay.

The importance of earthworms in hastening the decay of vegetal matter was pointed out long ago by Darwin in his classical studies on that subject.

The importance of myriapods, however, as contributing to the formation of leafmold has not been adequately recognized. In the canyon of the Potomac River, above Washington, on the steeper forested talus slopes, especially those facing northward, the formation of alkaline leafmold is in active progress. The purer deposits are found in pockets among the rocks, where the leafmold is not in contact with the mineral soil and does not become mixed with it. The slope directly opposite Plimmers Island is a good example of such localities. Here during all the warm months the fallen leaves of the mixed hardwood forest are occupied by an army of myriapods, the largest and most abundant being a species known as *Spirobolus marginatus*. The adults are about 3" in length and a quarter of an inch in diameter. They remain underneath the leaves in the daytime and emerge in great numbers at night. On one occasion a thousand were picked up by Mr. H. S. Barber on an area 10' x 100', without disturbing the leaves. On another occasion an area 4' by 20' yielded 320 of these myriapods, the leaf litter in this case being carefully searched. Everywhere are evidences of the activity of these animals in the deposits of ground-up leaves and rotten wood. Careful measurements of the work of the animals in captivity show that the excrement of the adults amounts to about half a cubic centimeter each per day. It is estimated on the basis of the moist weight of the material that these animals are contributing each year to the formation of leafmold at the rate of more than 2 tons per acre.

### On Oakaline Soils

The decay of leaves is greatly accelerated also when the underlying soil is calcareous and alkaline, it being immaterial whether the lime is derived from a limestone formation or is a concentrate of the vegetation. On the rich bottom-land islands of the upper Potomac the autumn leaf fall barely lasts through the following summer, so rapid is its decay. These bottom lands have an alkaline flora, and they are found to have an alkaline reaction, caused by the lime brought to them in the flood waters.

The acceleration of leaf decay by an alkaline substratum is due to prompt neutralization of the acid leachings of the leaves and also to the fact that such a substratum harbors with great efficiency many of the most active organisms of decay, from bacteria to earthworms.

It must not be understood that in a state of nature the decomposition of leaves is always so simple and uniform a process as has been described, or that it always results in the formation of an alkaline leafmold. The chief factors that contribute to the acceleration of leaf decay have already been enumerated, but there are other conditions of nature that obstruct and retard this process. Under certain conditions the progress of decomposition may be permanently suspended long before the alkaline stage is reached. The soils thus formed, although high in humus like a true leafmold, have an acid reaction and a wholly different flora.

### A Correction

Through an error, the caption under the photograph on page 39 of the September issue of HOUSE & GARDEN credited the dining room there shown to the house of Charles Wimpfheimer, Esq., of which Harry Allen Jacobs was architect. The room is actually in a residence at Rye, New York, designed by Hobart B. Upjohn, architect. Other views of this residence will be shown in a future number.—EDITOR.



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There is no one in the world who does not give something at Christmas. Lucky is he who knows what he wants to give. But it is to the



*This little breakfast room is among the houses in the December number*

vast majority who dash out madly on Christmas Eve to do all their shopping, that HOUSE & GARDEN brings the greatest cheer. At least, if they have waited that long, they know what to give, for in this number are twelve illustrated pages of gifts ranging from kitchen articles to a fluffy Pomeranian puppy.

But Christmas does not absorb all of this December issue. The business of building and homemaking must go on and HOUSE & GARDEN is glad of the opportunity of showing two houses, one of the English half-timber type and the other an English cottage that we know will win instant approval. And to go in these houses are such delightful things as French furniture, silver, and the lovely lustre-ware—all of which come in for their share of space on the December pages.

Even at Christmas the garden comes in for its full share of interest. There is information on the training of young trees, the Gardener's Calendar, some English farms and two pages of pictures showing the delicate beauty of a garden in the far West. A pictorial feature of especial interest is the spread of indoor heather plants in full bloom.

Such is the Christmas number of HOUSE & GARDEN, a number replete with the spirit of giving.

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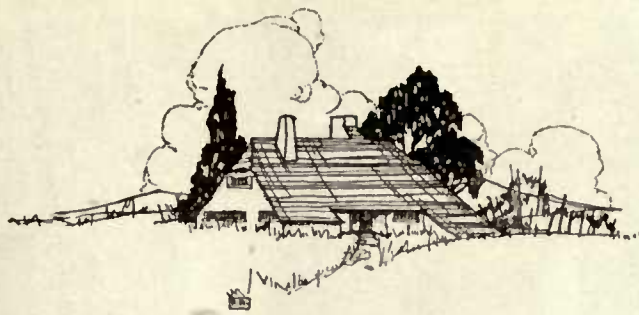


## THE CASUAL ARTISTRY OF THE PAST

*Just as it takes all kinds of people to make a world so does it take all kinds of material to make an architectural achievement of an English type of house. Its success or failure depends upon the discrimination and restraint with which each element is used. In this view of Mr. B. F. Hermann's home at Tarrytown, N. Y., it is easy enough to note the stucco with stone cropping out*

*here and there, the crudeness of the hand-adzed beams, the regular and irregular windows. These are only a few of the elements. The chimney, too, is a little off center. The roof lines break in unexpectedly. It is this casual artistry of the past reproduced with restraint and discrimination that gives this façade its unusual interest and distinction. Eugene J. Lang was the architect*





# SHALL WE KEEP TO THE COLONIAL?

*Peace Brings the Architectural Problem of Creating a More Distinctive American Style Based on Colonial Precedents of Simplicity*

HAROLD DONALDSON EBERLEIN

THERE has always been a profound architectural reaction after any great war or any great economic disturbance. Architectural history supplies abundant examples of this.

Despite the economic disturbance that has affected every aspect of our domestic life, houses we must have and houses we must build. The burning question is "How are we going to accommodate our architecture to the readjustment that present conditions have forced upon us?"

It is perfectly evident that the difficulties of the situation entail, at least for the time being, some sort of radical simplification in the whole domestic scheme of a great many of us. Are we going to let that process of simplification, as it applies to our housing, discourage us and lead us to build mere houses? Or are we

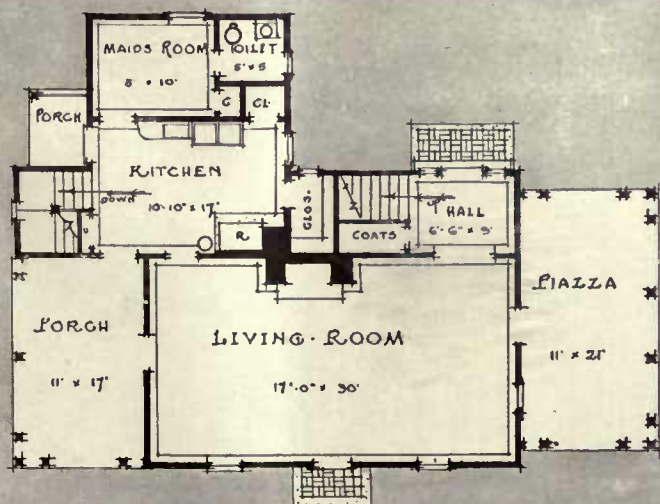
going to measure up to the task confronting us, display some imagination, and put to good use the lessons to be learned from our past national experience so that our dwellings, as well as affording the requisite physical shelter, shall be real homes?

In surveying the situation of domestic architecture in America at this immediate time, two patent facts stand forth, which it is impossible either to gainsay or to escape. In the first place, the small or moderate-sized house is going to determine the average architectural complexion of the country. It must inevitably do so from sheer force of numbers. In the second place, the average of architectural performance, in dealing with the small or moderate-sized house, has conspicuously failed in reaching the mark that one may legitimately hope for it to achieve. And candor compels us to admit that the outlook in sundry directions is disquieting, unless we are prepared to face conditions squarely and apply a timely remedy.

That the small house is going to multiply more



*The gambrel roof type is a favorite Colonial style because it is pleasing to the eye and affords the greatest possible space for the outlay. Aymar Embury II, architect*



*The first floor plan of the house above shows a prime simplification—the dining-room is eliminated, leaving one large living-room*



*Upstairs the hall space is reduced to the absolute minimum, thus affording larger bedrooms and more closets all compactly arranged*





*The New York Dutch type of Colonial architecture is well represented by the Van Deusen House at Old Hurley, near Kingston, N. Y.*



*A Connecticut type of Colonial is found in this house on the Green at Branford, Ct. The long sweeping roof is a marking characteristic*



*Dignity and substantial comfort are found in these old Colonial houses. They met the needs of a simple life. This is a Connecticut type from Guilford, Ct.*



*In the South we find quite a different style from the New England. This "Hospital House" at Yorktown, Va., is of brick whitewashed*



*"Wynnestay", Philadelphia, has the Pennsylvania Colonial characteristics—field stone walls, wide eaves, pent roofs over doors*

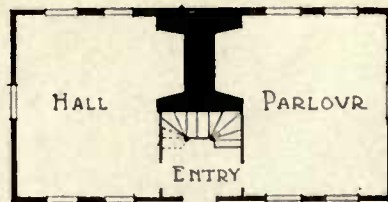


rapidly, perhaps, than ever before, we may surmise from the housing clamor heard on every side. The common outcry about high rents, the stimulus to domestic building activity administered by a Government bureau especially charged with that duty, the co-operative building projects now and again mooted by divers groups of disgruntled rent payers—all these are unmistakable indications of a seething unrest that may ere long break forth into a spawn of hideous domiciles.

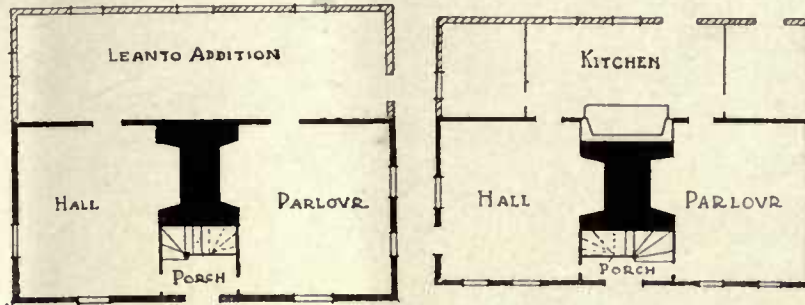
#### Inferior Small Houses

The failure of the average small house architecture to realize a more satisfactory standard of performance is attributable in part to certain popular publications that have consistently apotheosised and held up for imitation second and third rate models. It is due also in part to the short-sightedness of "practical" clients; in part to the not altogether unnatural temptation for the architect to court the one large commission rather than two or three of lesser size; and in very large part to the ignorance and stupid avarice of the speculative builder. Fortunately, there now seems to be a wider recognition of responsibility towards the small house, on the architect's side, and this hopeful attitude needs only the sympathetic co-operation of the laity to ensure a gratifying measure of good results. Fortunately, also, some of the speculative builders seem inclined to learn wisdom and to understand, thanks to several mental jolts and wholesome object lessons, that "beauty is the most utilitarian asset we possess."

So far as the house of modest size is concerned, the most insistent problem to be met

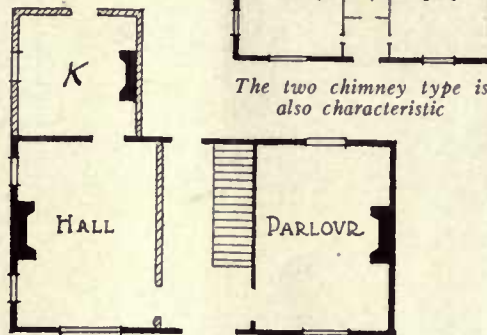


*The ground plan of the early New England central chimney type shows the utmost simplicity*



*Then a lean-to was added to this central chimney type*

*Third, the lean-to was partitioned*



*The two chimney type is also characteristic*

*Floor plan of Middle Colonies type with two end chimneys, occurring both with and without kitchen extension*

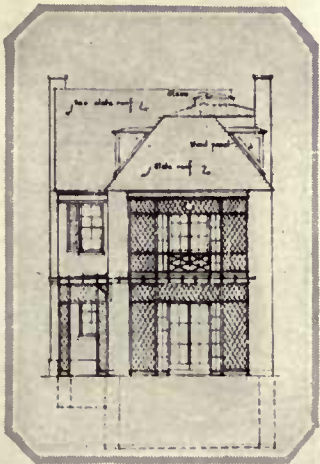
just now is the demand for simplification. In this connection two considerations loom large. First, the difficulty of the domestic servant question invites the greatest measure of elimination possible. And that, of course, means simpler household arrangements; fewer but more fully used rooms, and reducing housework to its lowest denominations. Second, there is the high cost of building materials and of labor. The aforesaid considerations apply with equal force both in the country and in suburban districts.

Now simplicity is not to be confounded with ugliness, poverty of invention, threadbare crudity, or shoddiness. Under ordinary circumstances, in the past, nothing could be much uglier or more stupid than the average small house unfortunate enough to have been built under stress of close economy. Nothing could betray a more deplorable lack of imagination, especially if left to the conceptions of the speculative builder or the local jobbing contractor, as too many appear to have been; nothing could react more unfavorably upon the consciousness of those obliged to inhabit it or to behold it daily.

#### Abundance of Good Precedent

There may be causes a-plenty, but there is absolutely no reason whatever why the solution of the present problem in modest and simple domestic architecture should assume anything but a thoroughly agreeable aspect. The key to the situation is to be found in our openness of mind and in our willingness to heed and apply a lesson from the great body of past architectural experience within our ken.

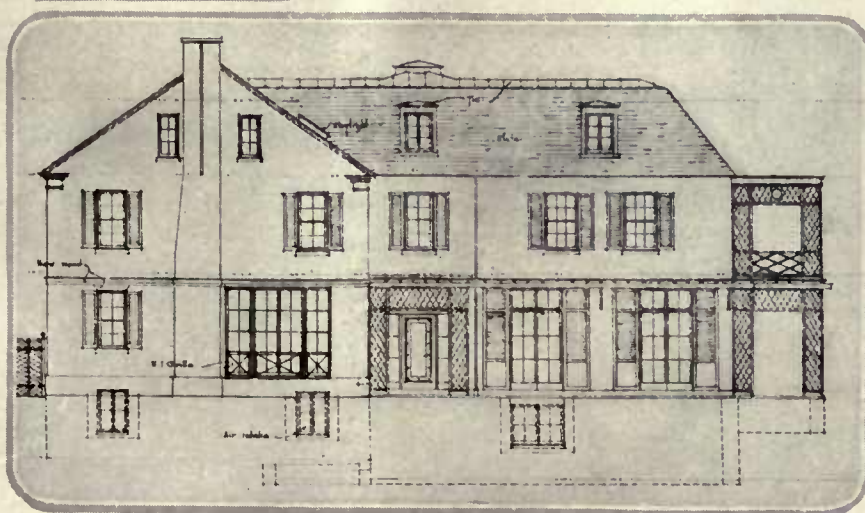
*(Continued on page 80)*



*In remodeling this almost impossible old house the rear is put on the street and the kitchen in the parlor*

*The house as found is one of the apparently hopeless mid-19th Century types. The drawings show it transformed*

*In the remodeled design the living-rooms open on the side where is the most agreeable outlook, the chimney is placed outside and French doors added. Edmund B. Gilchrist, architect*







*The south front shows many architectural features of interest. The bow window at this end is an unusual form, two oriels being incorporated, making the amount of glass practically double. Genuine timber work—structural timber work, not applied for effect—evidences the sincerity in building. It is pinned together with oaken pins. There is a notable refinement in the details of the carved barge boards under the eaves and the pendants*

*The incorporation of a piazza with a balcony above is an unusual and ingenious concession to modern requirements. Here again we can note the disposition of the windows and the genuine half-timber work. The decorative treatment of the chimneys by paneling enriches the house sky line. This south front is given the formality of a broad terrace of grass and pavement, which is of intrinsic interest and also forms the axis of the garden*

## CHAPELWOOD MANOR, SUSSEX, ENGLAND

ANDREW N. PRENTICE,  
*Architect*







From the forecourt one can see the interesting grouping of chimneys and the decorative effect of the half-timber. The way the gravel of the forecourt is carried directly up to the walls, without the accustomed screen of foundation planting, contributes materially to the wide, open, hospitable aspect which distinguishes the house



The carved and turned enrichment of the house door details is a strong asset in fixing character to the whole composition. It is enrichment concentrated where it will prove most effective. The wood is oak. The leaded metal casements and wrought iron lantern are in harmony with this carving and half-timber



# MAINLY ABOUT BUILDING

**B**UILDING a house is as distinct a period in a man's life as his youth or old age. It has its own peculiar manifestations and psychology; its beginning, its middle and its end; its enthusiasms and rewards and disappointments and unexpected compensations.

The first manifestation is a keen interest in pictures of houses. The second is an awakening curiosity about the physical side of building—the whys and wherefores of brick and stone and beams of flooring. Then comes a consultation with the pocket-book, and a visit to an architect. When a man reaches the architect stage he is pretty well on the road to a lasting enthusiasm about a house.

This desire to build is dormant in most of us. A host of people let it remain dormant. The course of their lives or the size of their purse prevents the dream being crystallized in the actual substances of building materials. There are others in whom the desire to build a home burns so ardently that no obstacle can prevent its consummation. They go about it as one searching for a great romance. And to many of them it is a great romance—one of the greatest romances of their lives.

**T**HE other day I went into a house builder's library. It was the strangest sort of library imaginable, because it contained scarcely any books. Walls and shelves and floor space were occupied with all manner of things that go into the construction and architectural enrichment of a house. There were sections of slate roofs, sections of flooring, varieties of windows and doors with all the latest devices for raising and lowering them, carpets of pretty tiles in varied hues, cases of hardware from the smallest screw to big, hand-wrought hinges for Colonial doors. In one room the shelves were filled with nothing but small slabs of marble; you couldn't believe that there were so many kinds and shades of marble until you saw this room. In another was a perfect bathroom with all the latest appliances. A third room contained wall paneling of various sorts and periods and finishes. A fourth showed decorative window glass and weather vanes. Down in the cellar were new kinds of heaters and water filters and kitchen equipments.

It was a marvelous place, a place rich in suggestion for the prospective builder. I only wish that the men and women who plan to build this fall could spend an hour there. They could work with their architects so much more intelligently. Perhaps they could even give their architects suggestions—for architects are not omniscient.

Of course, it is manifestly impossible for all of them to see this library, but I was wondering why it wasn't possible for them to have the next best thing—a library of catalogs.

In no country under the sun do the manufacturers provide such elaborate and beautiful catalogs as in America. Huge fortunes are spent each year in producing these booklets and price lists. Colored illustrations are made without counting the cost. It would seem that the whole body of American manufacturers were intent on showing the ordinary man in the street the beauties and possibilities of their products. These booklets are not alone descriptive of one ware; they cover the entire field. For example, on my desk at this moment is a series of booklets showing the values of a certain kind of wood. Very little is said about this wood, but a great deal is said about architecture. It required the study and skill of several authorities to produce these booklets. The average man reading them will acquire a valuable working knowledge of Colonial architecture. Another catalog is on mantels. It contains the whole history of mantels, from the earliest times to the present. Then it shows the types available from this certain manufacturer's stock.

Education of this sort is invaluable. It gives the prospective home builder a definite idea of the sorts of things he wants in his house, and the reasons why he wants them. Time was when such

matters were left to the architect and the client had to accept his choice. Today the reading public of America has a quickened and growing appreciation of architectural detail and construction. We shall reap the benefit of this in houses that are building today and that men plan for the future.

**S**PEAKING of a builder's library reminds me that I have just finished editing a book that should be of interest to those who plan to start their homes this fall. Ever since the armistice was signed the Information Service has been flooded with inquiries for a book or books showing photographs and plans of small and large houses, architectural details, garages, etc. There were many books on parts of this subject but none that covered it completely. So I set to work and gathered from the pages of *HOUSE & GARDEN* a volume that would serve this need.

It contains in all about three hundred and ten illustrations. Fifty-odd houses with their plans are shown, ranging in size from the California bungalow to the large English country house. The work represents all types of American environments and is from the hands of the best architects in all parts of the country.

Perhaps in a few months I can find time to gather a book about interior decorating and one on gardening. So much valuable material is published in the pages of this magazine that it seems a pity for it to be scattered and lost. Some readers may not prefer to have their issues bound into permanent form. These books will give the meat of the respective subjects. They will tell the story in picture form. Reading matter will be reduced to captions and a short foreword. Illustrations tell the story quicker than could many pages of text. . . . However, only one of them is finished—*HOUSE & GARDEN's Book of Houses*. It is ready now for distribution.

**I**N one of his descriptions of New York, Henry James comments on the fact that there is only one building on Fifth Avenue that is sitting down—the Public Library. As you will recall, this is a low-lying structure, whereas all the office buildings that surround it are tall—standing up, as James put it. The buildings that sit down give an air of restfulness. Houses should sit down. Let them sprawl where they will over the ground, but don't let them stand up.

There are reasons for this—their lines are more restful to the eye and there are fewer stairs to climb. We have not yet conquered the problem of the stair, despite elevators. We have not yet found restfulness in vertical lines, despite the marvels of construction and the daring architecture to be found in our tall buildings. It is only reasonable that we who work in buildings that stand up should play and rest in buildings that sit down and sprawl over the ground.

The roof line, then, is one of the most important problems to consider when you come to build a house. Let the skyline of your house conform with the skyline of nature—the restful, low-lying slopes and curves of the far horizon, with chimneys for the jagged hills, and varied façades such as the farmer makes on his meadows with plots of wheat and soft green corn.

People somehow do not understand this. Numbers of them select a house for its architectural design alone, forgetting that they have to live in it. Whereas life comes first and design afterward. Properly chosen, the design should typify the sort of people who live in the house—the man who comes there after the day's work, the woman who awaits him and the children about her. And their life will be such, in turn, as the environment creates. To be beneficial it should spring naturally from the soil.

Thus Nature is the real designer. The architect only interprets and adapts her motifs, reproducing with brick and shingle and tile the environment she creates.

## THE NIGHT COMETH

*My garden paths were smooth and green  
With iris nodding left and right,  
The old gray sun-dial stood between  
Two mounded bee-hives low and white.  
My hollyhocks grew tall and red,  
My larkspur thrust its lances high;  
"The Night Cometh," the sun-dial said,  
And I hated its wisdom and hurried by.*

\* \* \* \*

*I watch the sun-dial as I wait  
And hope to see its slow hand fly.  
The ancient poplars at the gate  
Are funeral torches flaring high.  
The scent of wallflowers breaks my heart,  
The box is bitter in the sun,  
The poppies burst their sheaths apart  
And tell of rest when pain is done.*

*The hawthorn shakes a ghostly head  
And breathes of death at fullest noon.  
"The Night Cometh," the sun-dial said:  
The night can never come too soon.  
Oh, Sun-dial, hurry your creeping hand,  
Let the shadows fall where the brown bees hum.  
I watch and wait where the low hives stand—  
Let the night come, let the night come!*

—ALINE KILMER.





## A RESTORED ENGLISH COTTAGE

What did the poet say about "Age cannot wither nor custom stale," etc.? That, too, applies to the English cottage. It has a way of surviving the chances and changes of this chaotic world. Here is one—it is in Sussex—built in the 14th Century, originally one big room running right up into the rafters, with two little rooms off to one side that served for buttery and larder, and with a room above them for a lady's bower. The

fire was made in the center of the room and the smoke went up through the ceiling. In the 16th Century a floor was laid in the middle and a chimney built. Later the cottage fell on evil days and recently was condemned. But an architect rescued it—and today it stands as sturdy and substantial as when its first owner gazed proudly upon it six hundred years or so ago. The name of the architect is J. D. Clarke



# KWA-CHO—THE FLOWER and BIRD PRINTS of JAPAN

*The Nipponese Love of Nature Is Preserved In These  
Color-Prints Made by Master Artists*

GARDNER TEALL



*Owl and Pine Branch.  
By Hiroshige*

moves forward through the avenues of art approach. The appearance of *How to Tell the Birds from the Flowers* found immediate response in our risibility for, after all, we were conscious that many among us did not know whether a crocus was a bird or a blossom, a finch, a blossom or a bird! With the Japanese it is different. Nature to them is a matter of more than names. Their observation is trained so thoroughly and with such direct application to everything about them, that a Japanese child has usually a knowledge of the form details of flowers and birds that would make these little subjects of the Mikado appear as infant prodigies to those of other lands.

## The Nippon Love of Nature

For centuries the love of nature in general and of flowers and birds in particular, has been characteristic of the Japanese temperament. While Japan received her first art impulse from China by way of the Coreans, there was long before that time an innate sympathy with nature's garden that merely was fed by outside canons and not created by them. A Japanese poet, before the 7th Century, is translated by Huish as writing:

THERE is truth in the observation that taste and refinement in a people are marked by a love of nature and the beauties which adorn it. What would poetry and art be without it! Perhaps no people in the world at any time has been so completely a nation of nature-lovers as has that of Japan. Occidentals are apt to approach nature along scientific paths; the Oriental



*Green Bird on Branch. By  
Hiroshige*

*"Should the mountain  
cherry cease,  
In the spring-time of  
the year,  
With its mass of new-  
born bloom,  
Us poor mortal men to  
cheer,  
Then would heart of  
spring be doomed  
And its brightness  
fade away."*

While this love of nature and extraordinary powers of observation were held by the Japanese, their art in its earlier phases was strictly guided by certain conventions borrowed from the Chinese painters. Flowers and birds were, in consequence, drawn in a manner from which there was permitted no deviation until the founding of the realistic school, centuries after the introduction of Chinese precepts. This is not to say that all flowers and all birds were made to look alike, or that they were drawn with the same strength of stroke. Quite the contrary. A fine flower and bird painting by a Japanese master of importance can, although bearing no signature or seal, be almost surely assigned to the artist who produced it.

*Sparrow and Camellia. After Hiroshige*

## Accuracy of Design

However, there were methods of evolving the design, and things not to be done in this evolution that established the painter's rules of procedure. Nevertheless, in the 10th Century Japanese romance, *Genji Monogatari*, pictures drawn directly from nature are enthusiastically approved, while I have seen drawings by Chinese artists in the British Museum, dating perhaps from the 11th Century, so delineated that the species they represent can be determined readily by one acquainted with the flora of



*Crows on a Branch by  
Moonlight. After a design by  
Korin, one of Japan's famous  
painters and designers*



*(Left) Lark and Violets, a  
Kwa-Cho print that is after  
an original by the artist  
Utamaro*



*(Left) Birds and White Wis-  
taria. By a modern Japa-  
nese Kwa-Cho artist who is  
unidentified*



*(Right) Bird and Purple  
Wistaria. A modern Japa-  
nese adaptation of a Kwa-  
Cho print by Hiroshige*



the Celestial Kingdom.

The conventions just hinted at gave rise to a certain distinguishing decorative quality that, to the Occidental, is the chief charm of Japanese art. As his studies in the subject carry him further toward a truer understanding and a less superficial appreciation, he discovers other qualities. We have seen that in early centuries the realistic was not completely suppressed, even though it may have been frowned upon by some of the schools. Shuzan wrote of this matter in 1777, when Japanese artists were breaking with some of the conventions of the older traditions: "Amongst pictures is a kind called naturalistic, in which it is considered proper that grasses, fishes, insects, etc., should bear exact resemblance to nature. This is a special style and must not be depreciated, but as its object is merely to show the form, neglecting the rules of Art, it is commonplace and without taste. In ancient pictures the study of the art of outline and of the laws of taste were respected."

#### Flower and Bird Subjects

Among the color-prints of Japan that have, of late years, become familiar to everyone, and which are eagerly sought in fine examples by collectors, are the Flower and Bird subjects, called Kwa-Cho. From earliest times in the art history of Japan, Kwa-Cho subjects had attracted native painters, following the masters of the T'ang Dynasty in China and later those of Sung and Yüen. The Kwa-Cho of the Chinese masters had already



Many Kwa-Cho prints were made to illustrate poems on Hokku. The Japanese are very particular about this as they are about the symbolism of the prints. Wild geese, such as those shown in this Kwa-Cho print, Wild Geese Flying Across the Moon, symbolize caution. It is by Keisei Yeisen



Swimming Duck and Snowy Bamboo. One of Hiroshige's most notable Kwa-Cho prints

White Heron and Iris. By Hiroshige. The gaufrage on the heron's wings is beautifully worked out



Bird and Camellia. After a Kwa-Cho by Hiroshige (1797-1858), the master nature artist



Bird and Iris. Modern print, unidentified



(Right) Crane and Snowy Branch. From a Kwa-Cho design by the noted artist, Katsushika Hokusai

reached its zenith between the years 907-960, so the Japanese artists had ready at hand models for their inspiration. If the Greek Zeuxis painted grapes so real that birds pecked at them, the Japanese could too.

#### Growing Popularity

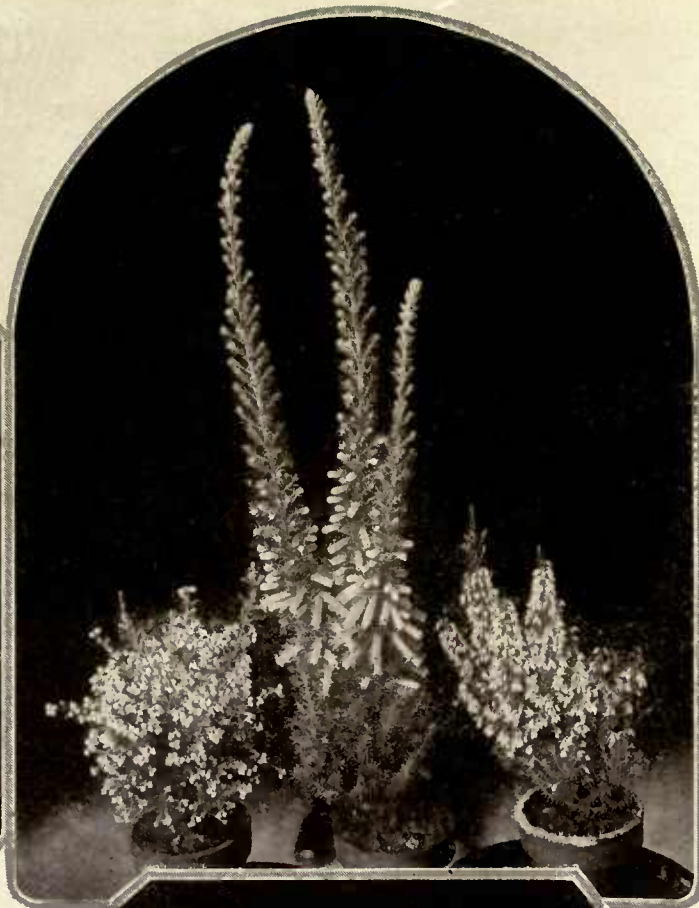
With the invention of the color-print and its growing vogue, Kwa-Cho color-prints became popular and in great demand among the people. The aristocratic class, so far as is known, looked upon the color-print as a vulgar makeshift for their own pictorial art, that of the accepted painters. This is difficult for one who has not studied Japanese history to understand, so lovely do these color-prints appear to us. It is, indeed, only within the last few years that color-prints of any sort have come to be collected by the Japanese themselves. In 1692 or there, Kaempfer brought a number of Chinese Flower-and-Bird prints from Japan, which indicates that prints of this sort must have been known to the Japanese at an early date, though it was many years before they themselves produced anything comparable with them. These prints are in the Print Collection of the British Museum, as are also a number of Chinese Kwa-Cho color-prints of the Kang-Hsi Period (1662-1722). While these Chinese prints are interesting historically and of great rarity, they do not approach the later Japanese Kwa-Cho and have a certain arbitrary color arrangement from which they probably never departed.

(Continued on page 62)





*Erica australis* is one of the varieties of heather which assumes a definitely tree-like form, though still in miniature



(Upper center) *Erica cupressa* has small, pink blossoms, *E. Edouard VII* (center) rose pink blossoms, and *E. codonodes* is pale pink



The flowers of *Acacia Drummondii* are in dense, drooping spikes of a pale lemon-yellow color, from 1" to 2" long

At the left is *Erica Mediterranea*, a variety with rose, pale red or white blossoms. With protection, it should be hardy south of New York

(Below) A white English heath which is attaining popularity in this country. Compact form and small, densely massed flowers characterize it



Another of the many varieties of heather is *President Carnot*, whose pinkish flowers suggest those of the tall Spanish form in the upper picture



Levick

## MINIATURE SHRUBS *for* INDOOR BLOOM

*Under Proper Conditions They Are Both Ornamental and Odd*







The detail of the dining room above shows the grace and freedom of the soft wood carvers of the early 18th Century. The proportions of the doorway and niches are especially fine. The boiserie has been painted a mellow ivory. Frederick Sterner, architect

## GOOD WOODWORK — OLD and NEW EXAMPLES

In the New York residence of Edward A. Shewan, Esq., the library is paneled in 16th Century oak which, with the furniture, creates the Tudor atmosphere of the room. The bay beyond is also paneled. Florentine crimson and gold curtains. Karl Freund, decorator





# FRENCH WALL FURNITURE of the 18TH CENTURY

*The Louis XV Style, the Louis XVI and Directoire Styles and The Empire Are Three Epochs Interesting to Students of Furniture*

H. D. EBERLEIN and ABBOT McCLURE

FRENCH wall furniture of the 18th Century experienced the same impetus of fresh design and multiplication of forms as did English furniture in the same period. Social conditions underwent a marked change and development, and these changes were quickly reflected in the fashion of the furniture. When we speak of 18th Century furniture styles we must, of course, include those that appeared during the early years of the 19th Century as well. Those later phases were due to causes that began to operate during the final years of the 18th Century and it would be illogical and misleading to attempt to make a sharp division at the year 1800. In the same way, the beginning of the new influences may be placed approximately at the year 1715 when the death of Louis XIV brought an end to the political régime that had previously affected the trend of expression in mobiliary art.

## The Three Epochs

We have, then, to reckon with three distinct epochs and three corresponding modes of mobiliary expression, each marked by strongly individual characteristics altogether peculiar to itself—the Louis XV style, the Louis XVI and Directoire styles, together forming the second epoch, and the Empire style.

The Louis XV style grew out of the violent revulsion of feeling against the narrow restraint and grandiose magnificence of the preceding era. In its more extreme manifestations it ran the whole gamut of extravagance and absurdity, often, it would seem, from the sheer satisfaction of being able to indulge in unrestricted irresponsibility.

It was pre-eminently an age of fads. It was

also the age of curves. To what extremes the supremacy of curved distortion and fantastical conceits in quest of more novelty could be carried, we may gather from a contemporary protest. The indignant writer, an able designer, inveighs against "children of the same size as a vine-leaf; or figures of a supposed natural size supported by a decorative flower that could scarcely support a little bird without bending; trees with trunks slimmer than one of their own leaves, and many other sensible things of the same order." He continues that "we should be infinitely obliged" to wood-carvers, designers and decorators "if they would be kind enough not to change the uses of things, but to remember, for instance, that a chandelier should be straight and perpendicular, in order to carry the light, and not twisted as if it had been wrenched; and that a socket-rim should be concave to receive the running wax and not convex to shed it back upon the chandelier; and a multitude of equally unreasonable details that would take too long to particularise."

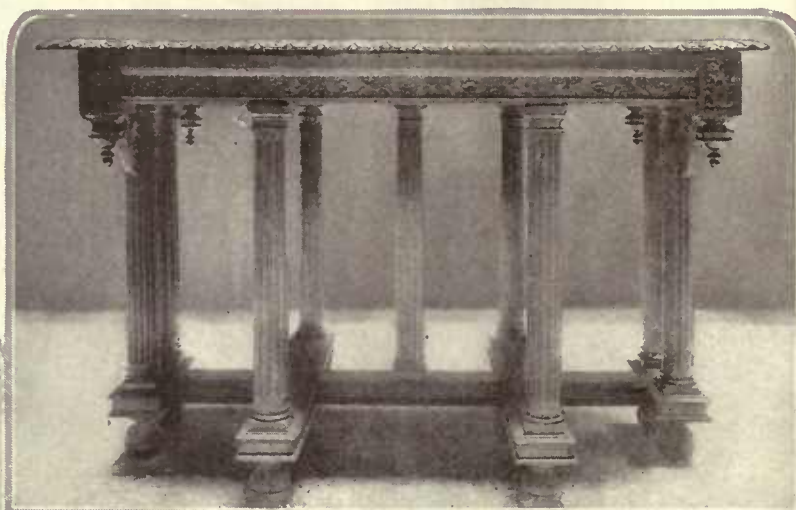
## A San Louis XV

Unfortunately this extreme and disordered aspect of the Louis XV style has been so stressed that the average person of common



Walnut side table with pillar legs. 16th Century. South Kensington Museum

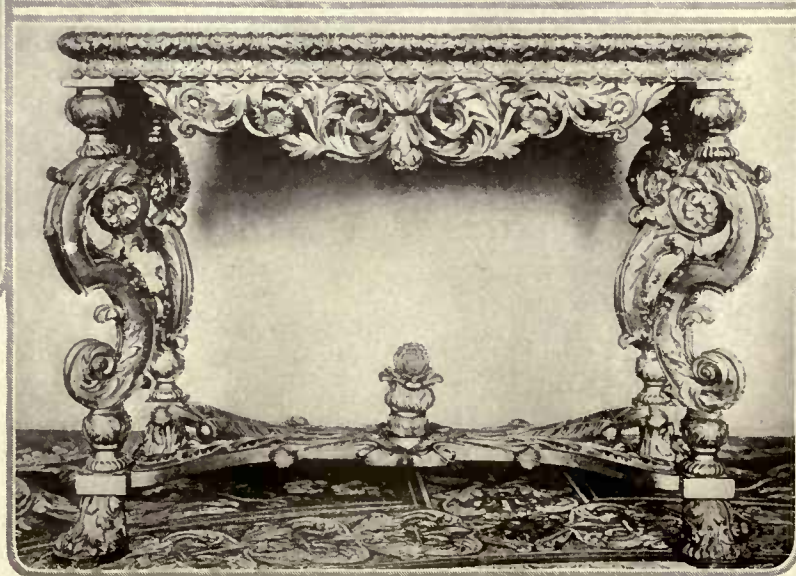
(Right) The pillar legged draw table in walnut belongs to the end of the 16th Century and is the characteristic style of Henri II



(Below) Louis XIV carved armchair with carved walnut frame, scroll legs and shaped saltire stretchers. Courtesy of the Pennsylvania Museum

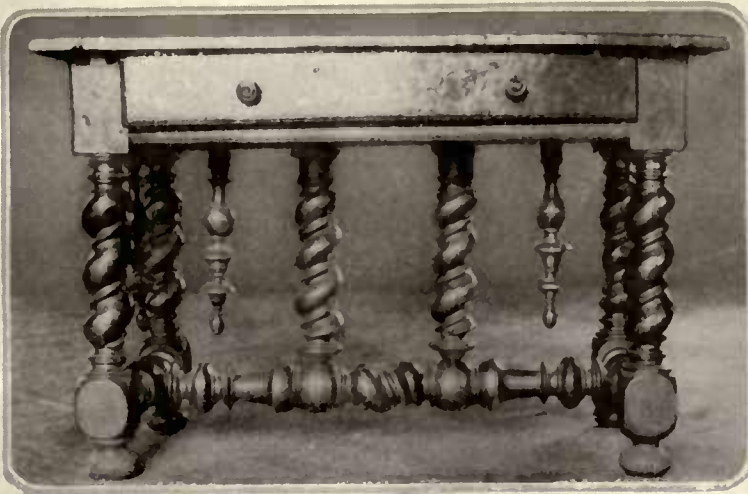


An example of the type of chair produced at the end of the 17th Century can be seen in the above Louis XIV design in carving and gilt

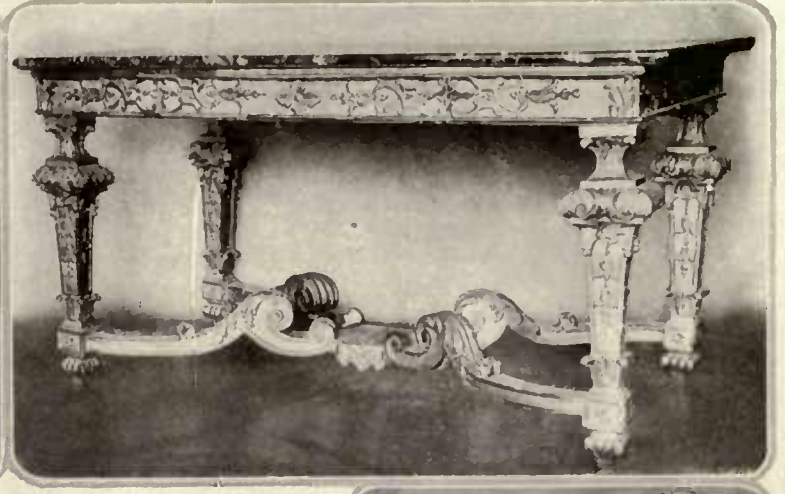


(Left) A characteristic Louis XIV heavily carved and gilt console table—has canted Flemish scroll legs and an ornate, curving stretcher





Walnut spiral turned legs and stretchers are seen in this Louis XIII table



Late 17th Century Louis XIV table with tapered legs and rising stretcher



Walnut armchair of the beginning of the 17th Century, with scroll legs and saltire stretcher



Louis XIV gilt armchair with tapered legs, saltire stretcher and square gadrooned feet

sense has conceived an aversion to the whole period. It is quite true that in this prolific age when the "lid came off" with a bang, the purveyors to fads and rages, aided and abetted by wealthy and capricious patrons, committed the grossest decorative excesses. At the same time, the truth cannot be too strongly emphasized that the Louis XV style, shorn of its absurdities and tempered by a reasonable restraint, produced a great deal of furniture and decoration of sterling merit. Nor should we lose sight of the fact that there was a large amount of this sane and tempered Louis XV furniture, considerably more in the aggregate than there was of the other sort. The accompanying illustrations are confined to the latter category.

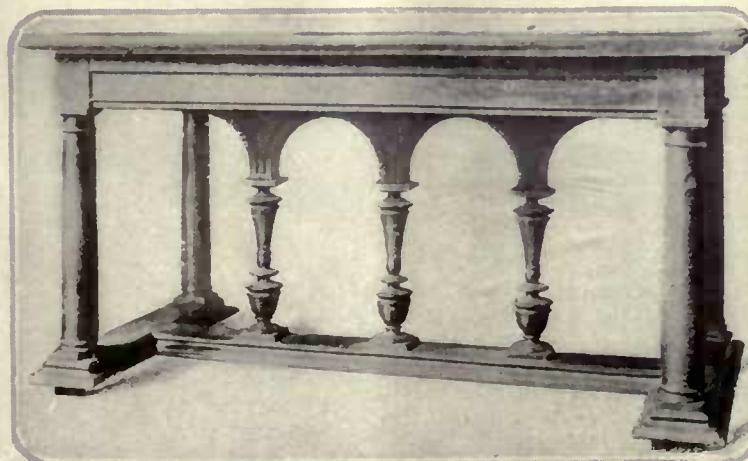


Carved oak, panel back, side chair. Middle of 16th Century

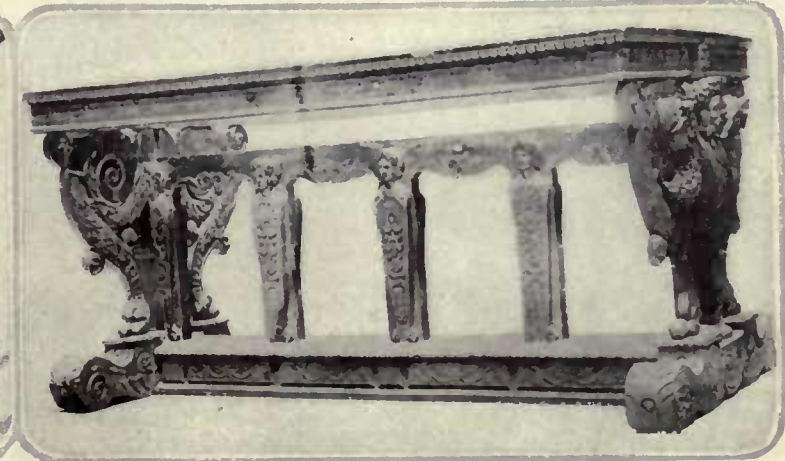
less elegant, but was more severe, and tolerated nothing for which there was not some real or fancied precedent in Greek or Roman usage.

The Empire style, the last in the 18th Century cycle, though deriving its inspiration from the same Classic sources as the Louis XVI and Directoire styles, was wholly different in its manifestation. It exploited all the bombastic and military elements that could be drawn from the storehouse of Classic antiquity, emphasized them, and indeed often exaggerated them. While the expressions of the Empire style were invariably bold and impressive, they were often handsome without being elegant; modesty and restraint were rarely achieved and the pieces designed at this time were conspicu-

(Continued on page 94)



Walnut pillar-legged table with stretcher and arcaded supports. Second half of 16th Century. South Kensington Museum



Carved walnut truss-end table with characteristic Renaissance detail. Middle of 16th Century. White strip above arcading is open





*English influence is evident in the architectural lines of the house. The design is worked out in stucco and half-timber. The roof is varicolored slate. Irregular disposition of windows gives the façade unusual interest. Among the many details to note is the covered entrance vestibule*

*As noted in the closer view of the house on page 18, stone quoins have been effectively introduced to break the mass of the chimney lines. Half-timber defines some of the work, and supports the extension over the path entrance. The roof profile is pleasantly broken, without being too irregular*







Along this side of the house runs a paved terrace with a low wall for balustrade. One comes to it from the lawn by way of the stone steps or through one of the doors of the house or by the path that is carried under the half-timber extension shown below



The success of such a house depends greatly upon the restraint of its detail. Here we have the flatness of the stucco wall relieved by the dark tone of the heavy structural timbers, by the leaded casement windows and by the pitch of the roof. The color variation enriches this ensemble of details

Leaded, metal casement windows and doors maintain the English atmosphere on this façade. The terrace is paved with flags laid irregularly and allowing space between for grass, which softens the effect. One is especially struck with the silhouette possibilities of these casement windows

## THE RESIDENCE of B. F. HERMANN, Esq., TARRYTOWN, N. Y.

EUGENE J. LANG, *Architect*



# The SOFA as a DECORATIVE FEATURE

*Good Designs That Reproduce the Lines of Old Master Pieces  
Are Always In Good Taste*

MARY H. NORTHEND

THROUGH the fashion of incorporating bits of Colonial architecture and furniture into our 20th Century houses, we have realized, as never before, the worth of rare pieces that were carefully designed by the old masters. Fortunately, many of these have stood the test of years, and stand today as representative of periods to which we are constantly turning for correct copy. As we familiarize ourselves with them, we realize how deep and comprehensive

was the knowledge of art among designers of furniture in those days. This is shown in the prevalence of correct lines, many of them so graceful that it would be an impossibility to excel them, even today, when we demand as never before correct furnishings in our homes.

The interior decorator is cognizant of these facts, and when called upon to restore or create a room, and give to it a home-like atmosphere, naturally turns to these old masters for aid.

Through them, he is enabled to produce a harmonious effect by removing incongruous bits, and replacing them with those that correspond with the architectural period of the room. If he is an adept, the result will be charming.

The rapid stride that has been made in interior decoration within the last few years, has proved without doubt that it is essential to have a few well selected pieces of furniture, instead of, as in olden times, a conglomerate mass of unrelated bits which give to the home a restless appearance.

This means that not only the walls and ceilings should be taken into consideration, but that every

feature that contributes to the finished whole, should be in harmonious accord.

Let us take, for instance, a Louis Seize sofa. Place it against the wall of a room, and give it a tapestry background. Cover it with light blue brocade, pile it high with soft downy cushions of corresponding hue, and it immediately adds a note of interest and color to the room that would be lost otherwise.

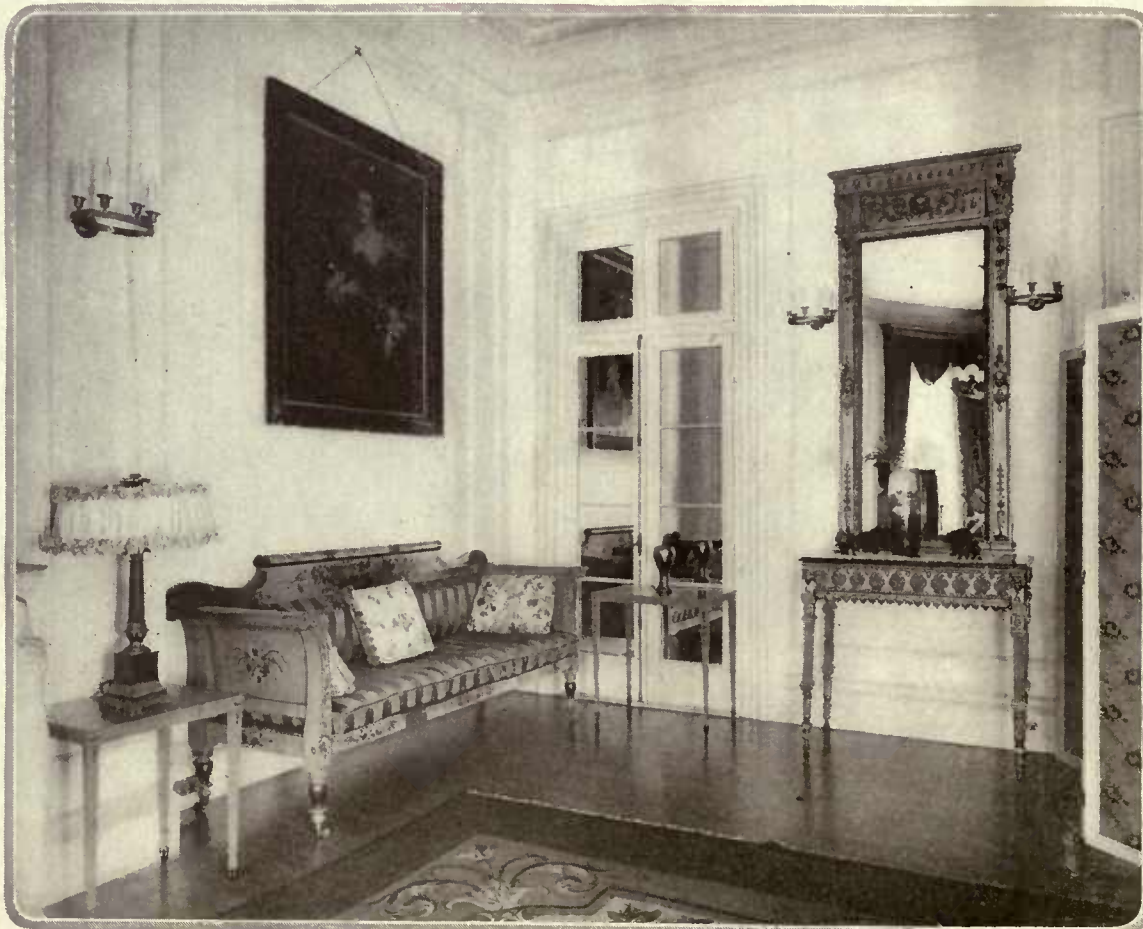
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*A painted sofa, with bright chintz cushions, adds its color to the morning room in the John S. Laurence house at Topsfield, Mass. Lee Porter, decorator*



*In the hallway of the Boston home of Mr. George H. Swift an American Empire sofa of dignified lines is used against a background of white paneling. Little & Brown, architects*



*The lines of this Louis Seize sofa, its upholstering of blue brocade and its tapestry background make it a valuable addition to a room. Lee Porter was the interior decorator*



# PLANNING FOR ELECTRIC EQUIPMENT

*A Conversation that Can Be Heard in Any Family Today that Contemplates Building*

GRACE T. HADLEY

Society for Electrical Development

"WHEN planning a home," said Mr. Householder, thoughtfully, "foresight is better than future regrets."

"Yes," chimed in his wife cheerily, "and we'd better make out a little schedule right now for our architect of what we will want in the way of lights and appliances, for electric service in the home is a 20th Century household necessity. I may have a good maid at present, but in case she marries or leaves to care for a sick relative, I want to be prepared."

"Suppose we begin with the living room, then," continued Mr. Householder, who had provided himself with numerous helps such as "Houses Easily Wired for Electricity," "Why Is an Outlet," "New Light for the Home" and similar booklets. With pencil in hand and a pad in front of him he made quick notes as he spoke:

"It is essential that there be several side-wall outlets, a ceiling outlet for lights and two or more baseboard or wall receptacles to provide connection for piano lamps, electroliers or some appliance."

"WE really could dispense with the ceiling outlet, if we had one of those beautiful new portables that light an entire room," suggested his wife. "Such lamps have a special adapter which produces the usual art lamp effect of a softly lighted shade, or lights the whole room at will."

"Lights the whole room!" exclaimed Mr. Householder with an incredulous smile.

"Oh, yes; you see, dear, they have an indirect lighting reflector concealed inside the shade and it has the power of flooding the entire room with clear, ample light. It is called illumination from a concealed source," she concluded with a touch of triumph in her voice. "I saw such a lamp today and I learned a good deal about lighting from the gentleman who showed me the lamp. It is beautiful and—"

"I know that women always like some special artistic effect in living rooms," said Mr. Householder, "but we'd better include a ceiling and some sidewall lights controlled by a sidewall switch placed beside the door where we enter most frequently."

"Well,—all right," acceded his wife cheerfully, "but don't forget that I should like that lamp for a present in preference to that antique bracelet you promised me."

"I'll make a mental note of that," returned Mr. Householder, "but meanwhile in this living room, there should be a spare baseboard receptacle for occasional use of a fan in summer, a cigar-lighter—"

"And don't forget something more important to me than a cigar-lighter, and that is, an electric cleaner and a floor polisher."

"Very well," said the husband, very busy with his notes.

"In the lower hall," he continued, "switching facilities are of the greatest importance. We want a switch near the front door, to turn on lights for us when we come in late and another at the stairs to turn out lights when we go up to the second floor."

"And we want to be able to throw on the

porch light as soon as the door is opened."

"I have it all right here," said Mr. Householder, "my booklet says: 'The lights of both lower and upper halls should be equipped with three-way switches, in order that the lower hall may be illuminated from the head of the stairs, and the upper hall may be illuminated from the foot of the stairs.' That's what we want, so this is the note I made:

"Hall; ceiling outlet for 2 lamps, 50-watt each. Lighting of fixture A controlled by 3-way switch at head of stairs and by 3-way switch at E—"

"WHERE is E?" demanded his wife, peering at his sketchy plan.

"Why, right here, where you step into the hall from the front door. Then I indicated a 3-way switch for lighting fixture in living room from either side of entrance."

"That's all right," she said, "but let's get to the dining room now. I want a pretty shower fixture right over the table supplemented by sidewall fixtures and a switch beside the pantry door, and put this down in large figures and letters for the architect. I want to be able to use my electric grill conveniently at the table and a percolator and toaster. I intend to have a wheel-tray or tea-cart with a plug cluster screwed onto the lower or under side and I want to use that tea-cart wherever it is convenient to serve my guests, either in the dining room or in the living room or in summer on the porch."

"Dear me," said Mr. Householder, "you have developed quite a lot of new ideas."

"Well," she admitted, "I've been going about looking at things and learning quite a lot. There is a model cottage on the house furnishing floor of a certain big building and I've been through that; and there is a systematic housekeeping exhibit on the house furnishing floor of a big store and I've been to see that, so I have pretty definite ideas about what I want in our new home. Have we gotten to our kitchen yet, because—"

"KITCHEN," Mr. Householder was saying as he scribbled, "a fixture in the center of the ceiling to provide general illumination—"

"And if you don't put in a couple of sidewall lights the maid will stand in her own light," interrupted Mrs. Housewife.

"Kitchen," repeated her husband, still busy with his pencil, "special heating outlet for electric range or oven, broiler, hot disc stove; special power current outlet for small motor or power table with accessories (ice cream freezer, coffee grinder, metal polisher, bread mixer, egg beater, knife sharpener, meat chopper)—"

"Oh, I must tell you," interrupted his wife, "that at the special housekeeping exhibit I saw what is called 'the bull's eye wall switch,' and it is the most convenient thing that you can imagine. It merely proves that it is no longer necessary to have all receptacles in baseboards, where one must stoop or bend over to connect appliances, but with this wall outlet one stands at ease, plugs in and a red bull's

eye lights up to show one that the current is on."

"That's quite a convenience," agreed Mr. Householder, "I'll specify particularly, 'bull's eye wall switch' in kitchen and pantry."

"Now let's see," ran on Mrs. Housewife, "there's the laundry. Put down electric washer, electric drying cabinet, outlet for electric iron and on the porch opening out from laundry, put down outlet for porch iron."

"Better have a little electric light for dark days," commented Mr. Householder, as he hastily included: "3-way switch for controlling center fixture. . . ."

"That's fine," exclaimed his wife, "the kitchen and laundry are the workshop of the home. By having plenty of good light and modern appliances I can operate my home comfortably, whether servants are to be had or not. Don't forget outlet in the pantry for dishwasher."

"WE'D better get a few conveniences into the bedroom and bathroom," suggested Mr. Householder. "How does this sound?—"

"Inside the doorway a wall switch controlling two sidewall brackets; two similar brackets on each side of bed; one outlet near bed for reading lamp, or heat pad, or electric cleaner, as needed. Then for bathroom, a wall switch controlling two 25-watt lamps, one on each side of dressing mirror, two wall receptacles to provide for luminous radiator, hot water shaving mug, vibrator—and do you think of anything else?"

"Oh, yes," said his wife brightly, "an electric curling iron." After a moment she added: "There's the sewing room, put down outlet to operate sewing machine motor and some place to connect the small pressing iron. We've planned for the most important rooms, now—have we not?"

"No," protested her husband, "there's the cellar. I want sufficient light to make it bright and safe in every part. I want all cellar lights controlled from the head of cellar stairs, and a little red lamp wired in to burn as a beacon light, and insure the cellar lights being turned off when not in use. That's all, I guess."

"There's an ice-making machine small enough to be practical for household use," said Mrs. Housewife.

"Well, I've heard some of those machines don't work well," retorted her husband skeptically. "There was an article about them in a recent magazine—"

"Yes," admitted his wife, and then with the air of one playing a trump card, she added: "And I met the lady who wrote the article at our club meeting and asked her all about those iceless ice-boxes and she said:—"

"Yes?" expectantly from the man of the house.

"Well," she said: "The recipe for making an iceless refrigerator is the simplest thing! Take any good ice box and a small machine consisting of a compressor, a condenser, an expander or refrigerating coils and you have an iceless refrigerator,—but wait a minute," she

(Continued on page 92)





English cottage architecture, which exercises such a pronounced influence today in the designing of the small and medium size American house, has been used in this residence. The whole design is simple. By the use of a variety of building materials a richness of color and character was attained. This rear view shows the garage wing, back of the kitchen and at the left of the picture



Among the interesting details are the triple-flue chimneys topped with chimney pots, the roof of shingles stained in varied tones of brown and red, the wide overhang of the eaves and the way the casement windows break the eave line. This view below shows the kitchen entrance, which is effected through a gated vestibule, and the range of dining room windows

## A HOME at ARDSLEY PARK, NEW YORK

FRANK J. FORSTER, Architect





The treatment of brick between the rough hewn timbers of the front entrance bay, the heavy oak door, the long flower box recessed in the extension roof, are details that help make this home attractive

The plan of the house is L-shaped. The living room occupies the front of the house and faces south. In addition to this are the living room porch, dining room, pantry, toilet, kitchen room porch, dining room, pantry, toilet, kitchen quarters and garage



Inside, the house is very simply finished, with rough plaster walls and a minimum of woodwork. The living room has a plain brick-faced fireplace with a red tile hearth and a narrow mantel shelf above

On the second floor are three master bedrooms, one in suite with a dressing room, three baths and two servants' rooms, well lighted and ventilated. A storage room and plenty of closets add to its livableness





# VENETIAN BLINDS AND THEIR KIN

*An Old-Fashioned Device That Is Proving Its Worth in Modern Homes—  
Its Utility and Decorative Values*

COSTEN FITZ-GIBBON

THE function of any blind or shade is twofold. By day it is intended to temper and modify the light entering the window. By night its duty is to afford privacy. A further function of all blinds or shades is to be pleasing to the sight, for there is no question that the aspect of our surroundings has more to do with our happiness than is generally realized.

So far as the physical qualifications are concerned, no shade more fully or more satisfactorily answers the purposes just noted than does the Venetian blind. Of all shades, it is altogether the most flexible and manageable medium we have, both for governing the volume of light entering a window, and also for regulating the direction the light shall take. It is an easy matter so to set the slats that one may completely control them. When the broad side of the slat is let down in a vertical position, the light is



*Venetian blinds can be used with glass curtains, hangings and valance. Glass curtains are hung against the window, then the blinds, then the hangings*

*In the room below Venetian blinds are used without glass curtains, being set within the casing, their mechanism concealed by hangings and valance*

more effectually kept out than it is by almost any roller shade. When the blind is adjusted to admit light, even though it be drawn all the way down to the bottom of the window, the slant of the slats can be arranged at a convenient angle to throw the light in any desired direction—it can be cast on the floor, brought horizontally into the room, or thrown upward to the ceiling.

Then, again, in summer time, when the windows are open, although Venetian blinds are drawn all the way down to keep out the glare and heat, the slats can be slightly tilted so as to permit an absolutely unimpeded circulation of air. The Venetian blind is further physically adaptable in that it can be used for virtually any window at which a roller shade can be used and can, likewise, be employed in conjunction with pretty much any sort of curtains.





Decoratively, also, the Venetian blind is thoroughly adaptable under a wide variety of conditions. It may be severely plain or, if one so wishes, it may be given a very appreciable degree of decorative character. The color the slats are painted has much to do, not only with what might be called the absolute decorative value of the blinds, but also affects the quality and tinge of the light coming through, a factor by no means without its importance in the general decorative ensemble. The regulation green of the old-fashioned Venetian blinds, though suitable and agreeable enough in many instances, is not an item ordained by unalterable prescription. There is no good reason why the slats should not be painted white—as many are—or cream or gray or any other color one wishes to have them, depending on the general color scheme and the amount of light desired.

The slats, too, may be accommodated in width so that it is always possible to have Venetian blinds entirely in scale with the size of the window and with the proportions of the other details in the room. The tapes to which the slats are attached, the cords by which they are raised or lowered, and the box at the window head, in which are the pulleys and the other mechanical adjuncts and into which the slats are gathered when the blind is pulled all the way to the top, are all features susceptible of being made to contribute their share of decorative value.

#### Color and Design

In this respect, the color alone is a significant item. Furthermore, the tapes may be woven in a pattern of two or more colors; the cords and tassels, likewise, may have a diversified color interest, and the knobs



*Degrees of light and shade are shown in the blind arrangement of this room*



*From the outside Venetian blinds furnish an interesting diversity of line*



on the window trim, to which the cords are made fast, may be details of distinctive individuality and charm. Finally, the fronts of the boxes at the window heads may be both shaped and also embellished with appropriate painted designs in keeping with the general scheme of the room, according to personal inclination. All of these considerations are worth taking into account, especially in summer time.

#### Adaptability

The scope of decorative possibilities afforded by Venetian blinds should be perfectly obvious from the memoranda just noted. In this connection it remains only to state that their use is altogether compatible with the composite or cosmopolitan methods of interior decoration now so generally in favor. Where some stricter decorative interpretation in one of the distinct and recognized modes is preferred, the Venetian blind lends itself thoroughly to employment with any of the 18th Century or early 19th Century fashions, and, indeed, with late 17th Century usage wherever the windows were made with double hung sashes.

The two long-standing objections frequently urged against Venetian blinds from the housekeeper's point of view are, first, that they easily get out of order and, second, that they collect and harbor dirt and are difficult to clean. Both objections are prejudiced and fallacious. A properly made Venetian blind does not get out of order any sooner than a roller shade—indeed, it probably withstands care—

*Venetian blinds are feasible for mullioned or casement windows, the blinds being set inside the casing*



# The PATIO—an ARCHITECTURAL HERITAGE

*The Greek Gave It to the Roman, the Roman to the Arab, the Arab to the Spaniard and the Spaniard to Us*

JESUSA ALFAU

THE most notable of all Spanish characteristics, as far as architecture is concerned, is the patio or courtyard. It constitutes in truth the very spirit of the race and nation, and wherever the Spaniards went in their conquests and colonizations throughout the countries of the world, they left the patio as the most powerful relic of their civilization.

First, let us recall the Greek courtyard which was also an interior patio, located in the center of the house. This patio, which originated in the Orient, was introduced in Spain by the very Greeks that settled on the eastern coast of the Mediterranean, and it was also seen in the Roman houses of Pompeii. Later on, the Arabs, upon conquering Spain, built their Oriental patios together with those that the Romans had left when they dominated the Iberic peninsula. It may still be seen in numerous Arabic buildings that the capitals of the columns, in the Mosque of Cordoba, for instance, are Roman capitals found by the Moors in the Roman ruins, which still exist in so many Spanish cities.

After the reconquest and expulsion of the Moors, all

*The post office at Havana, once the San Francisco Convent, shows the double-arched architecture in its patio*



Edith S. Watson

*The inside stairs is a Latin-American innovation. So also are the colored panes of the fanlights over the door to the patio*



*Often the patio is reached from the street by a zaguan or gated corridor*

*A patio at Vera Cruz, Mexico, showing the wealth of tropical growth*

of Castile, Aragon and Leon, and the kingdoms of Andalusia and Valencia, which were the last places dominated by them, were filled with great and beautiful cities in which all of the houses had their patios, from the sumptuous and splendid ones of the wealthy classes to the humble and small ones of the poor.

The classic construction of the Spanish houses of those times is the peculiar one found in all the Spanish cities today which have so far been able to

avoid the great invasion of modern building that is extending its ugly uniformity over the whole world. This Spanish patio is located in the center of the building, and the galleries of the house are over it. In many cities of Andalusia and in the majority of the cities of Spanish America these houses are one story. The entrance leads directly to the patio and, if the house has more than one floor, the gallery is duplicated in the second story, with a row of arches over the patio corresponding to the arches and colonnades of the main floor.

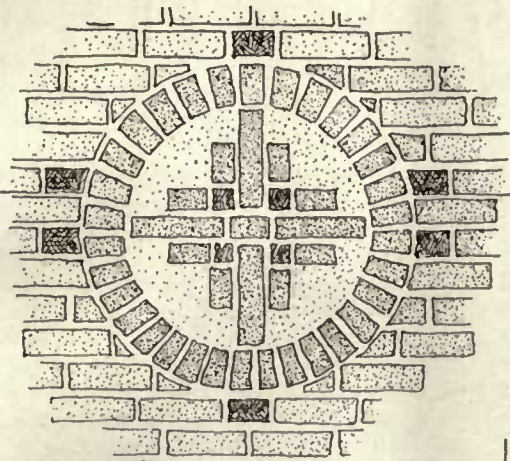
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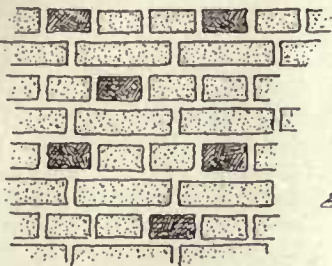
# The BONDS and DECORATIONS of BRICK

Explained and sketched by Matlack Price

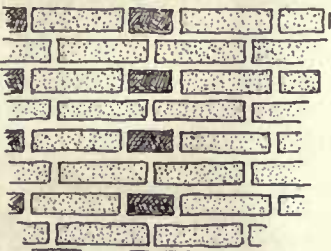
The difference between the raked and the flush joints can be seen in the sketches below to the right. The variation makes a great difference in the appearance of a façade



There are endless possibilities of pattern in special face brick of special shapes and sizes



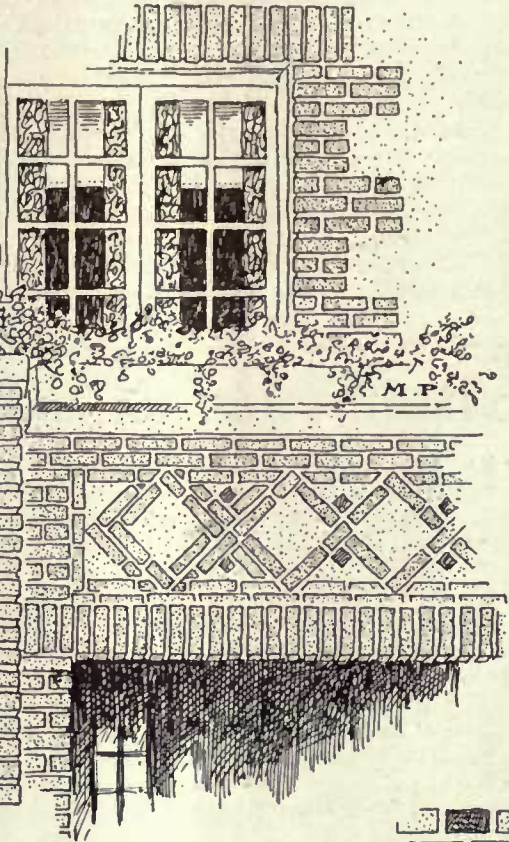
English bond with random burnt headers, a popular Colonial style, is often used today



Flemish bond with burnt headers placed regularly makes a pleasantly decorative façade, as shown above

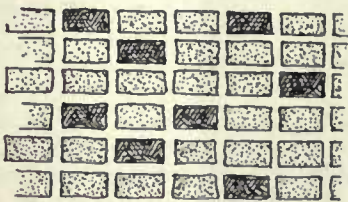


A simple pattern has been worked out in burnt headers on this façade of "Sutton Place," England

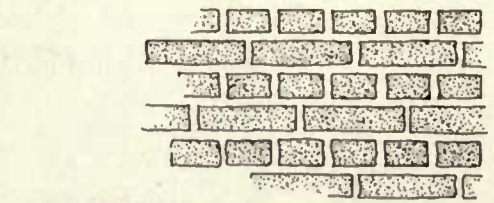


The possibilities of decoration in ordinary face brick can be seen in this design over a studio entrance in New York City

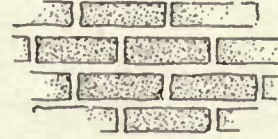
(Below) Headers only, with aligned joints, as used in the old Colony Club at New York by Stanford White



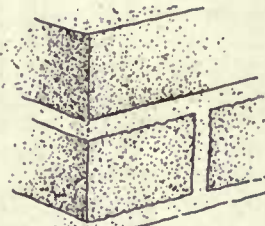
The section of wall below shows a simple, decorative design worked out in ordinary "2-4-8" brick, utilizing burnt headers



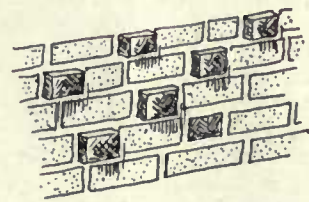
Above is Dutch bond — headers and sides; to the left the ordinary running bond



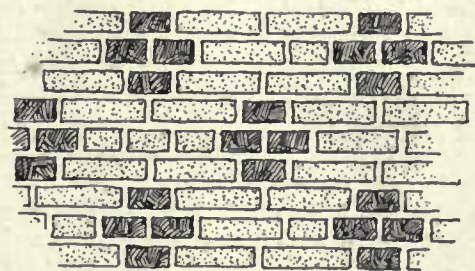
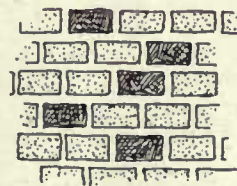
The RAKED JOINT  
and



The FLUSH JOINT.



(Above) Headers protruded at random for texture and shadow. (Left) Headers only, breaking joints



Another simple pattern of burnt headers shows them in small groups disposed at regular intervals



# YOU AND YOUR ARCHITECT

## *What You Should Expect from Your Architect and What Your Architect Should Expect from You*

A GOOD architect, like good wine, needs no bush, but architects as a class do. Even in this enlightened and chaotic age the man who employs an architect is secretly considered rich—in the Rolls Royce group—the sort of person who doesn't care how much money he spends. People somehow think that an architect is an unnecessary middleman between himself and the building of his home, an expense that can readily be eliminated from his budget. Dispensing with an architect is looked upon as a canny form of economy—an inside way of beating the building game.

No mistake is more lamentable. Architects are not the hobbies of rich men, they are the investments of wise men. There is no way of beating the building game unless you are the sort of person who is content with cheap substitutes. Pleasing, livable houses may conceivably be built without the services of an architect, but they succeed more by chance than by good management. There is scarcely a suburb in America today but blushes for its monstrosities directly traceable to well-intentioned people who thought they could get along without an architect.

Employing an architect should be the first step toward building a house.

JUST as medicine has been divided into highly specialized groups, so has architecture. There are men who devote their energies to building banks, others to churches, others to office buildings, warehouses, apartments—and others to domestic construction and design, which is the building of homes.

Having decided that you require an architect to plan your house, you must choose one who specializes in that line. What one of the hundreds of architects in this class you will pick, depends, of course, upon innumerable personal preferences. You will admire some of his work or see photographs of it, and find that he already has designed houses along the lines of the one you have in mind. The main requisite is to employ an architect who does the sort of work you want.

The successful house is the result of the intelligent co-operation between you and your architect. This intelligent co-operation may imply many things but they all fall under one of two heads—

(1) What the architect expects of you.

(2) What you are to expect of your architect.

First, have a fairly definite notion of the type of house you want. Something cute in Dutch Colonial or picturesque in English cottage is what the average architect is told. Women, if left to their own devices, have a habit of running to the Italian. This is all very quaint—and very vague. A better way to go about proposing the subject is to have a definite picture or some clippings from a magazine. These will crystallize your idea.

Your choice of the type of architecture should be governed by the houses surrounding your property and the general landscape. You may want an English house on a suburban street between two Colonial houses, or a Colonial house on a rugged hillside where an English house would look better. Here the architect's advice is invaluable, because he can consider the problem from an impersonal standpoint. If you demand the impossible, it is the architect's duty to protect his reputation by diplomatically showing you the right and practical way of doing what you demand.

Second, you must know definitely how large a house you will need. The requirements of your family, your manner of living, your sports and hobbies—these must be provided for and agreed upon by the family.

Third, have a definite idea of how much you can afford to spend on that house. At the

you can't built a home on that basis, then something is the matter with your earning capacity.

With these three points settled, approach your architect. He will make sketch plans that will help you visualize how his interpretation of your type of house fits its site and what its possibilities are. If you are not satisfied, any number of changes can be made until the exact ideas are set down. Then the working drawings are made up, the builder selected, and the construction commenced.

At this point, just a word of advice. Few houses are finished exactly as originally planned. As the work proceeds you will want some changes. The fewer the changes the better it will be for your purse. The extras often represent an appreciable addition to the estimated cost—extras such as more chimney stacks, more bathtubs and bay windows you did not dream of when the first design was approved. However, your satisfaction is what the architect is aiming to accomplish, and even if the house costs more than you planned, it were wiser for you to be perfectly satisfied. This satisfaction presupposes the use of good materials and good workmanship, and it is up to the architect to see personally that both of these go into the construction of your house.

THE matter of the architect's fee is one on which the layman may be vague. The general rule is six per cent for commercial work in cities and ten per cent for residential work. This is based on the cost of the finished house, and is reasonable enough. A larger percentage may be determined on, or, in some instances, the architect may be paid a lump sum. The architect who charges less than ten either invites watching or is a poor business man.

Payment is usually made in fifths. The custom followed generally is to present a bill for three-fifths when working drawings and specifications have finally been adopted, and the remainder when the work is completed.

In only the rarest instances does the architect handle all the moneys concerned. The contract for building a house is made between the owner and the builder, and the owner pays the builder direct. While the narrowest interpretation of the architect's work is to design a house and assemble its specifications, he is a poor architect indeed who does not superintend the job personally. This protects both owner and architect. In this way the architect carries out his relations with the builder.

By cooperating with him intelligently, your relations with your architect should be one of the most pleasant experiences possible. It will lead to a better appreciation of architects and architecture, and a better understanding of the house in which you live. Don't change your mind as to what you want after your house is half built. This is the rock on which most clients and architects split, and is the one rule to remember.

### THE LITTLE LANES

*The little lanes of England are crooked, old, and wise,  
They like to hide their happiness from cold or curious eyes,  
They know it is a secret art that is not learnt in years,  
But comes to you who stroll and stray, with laughter, toil, and tears.*

*The little lanes of England are rather hard to find,  
Their overhanging hedges are all so close and kind  
To lovers, who the reasons know why real joys are rare—  
You never can forget them if you've been a lover there.*

*The little lanes of England are always left behind  
By you who on the highway a fortune go to find,  
Yet when in dust, and glare, and din, your dreams and you must part,  
Some happy, little, far-off lane is fragrant in your heart.*

*The little lanes of England are graciously serene,  
A benediction falls upon their gaiety of green,  
The birds sing in the morning, but it's quiet there at night,  
Where all the best delights of day are only out of sight.*

*The little lanes of England are holy through the land,  
With angels in their silences to you who understand,  
And when you walk and worship there, you wonder how you dare—  
Oh! God must love the little lanes to set such beauty there!*

—FLORENCE BONE.

present moment the high cost of building is a very serious deterrent to domestic building. A great many people still nurse the fond idea that a good ten-room house with all modern improvements, built of lasting materials and designed with individuality, can be run up for a mere \$5,000. It can't. It can't be run up for \$7,000.

If you have a definite figure beyond which you cannot pass, then you must accept what you can get for that sum. But if your purse allows even the slightest margin, insist on getting the most modern improvements and the best work. In either case, your architect will save you the expense of poor buying and bad workmanship. It is wiser to go in debt for a well-built house than to play safe on a flimsy, jerry-built structure that will not last ten years. Consider a home a permanent investment that will pay interest all the days of your life. If





Fairchild

## A LITTLE PORTFOLIO OF GOOD INTERIORS

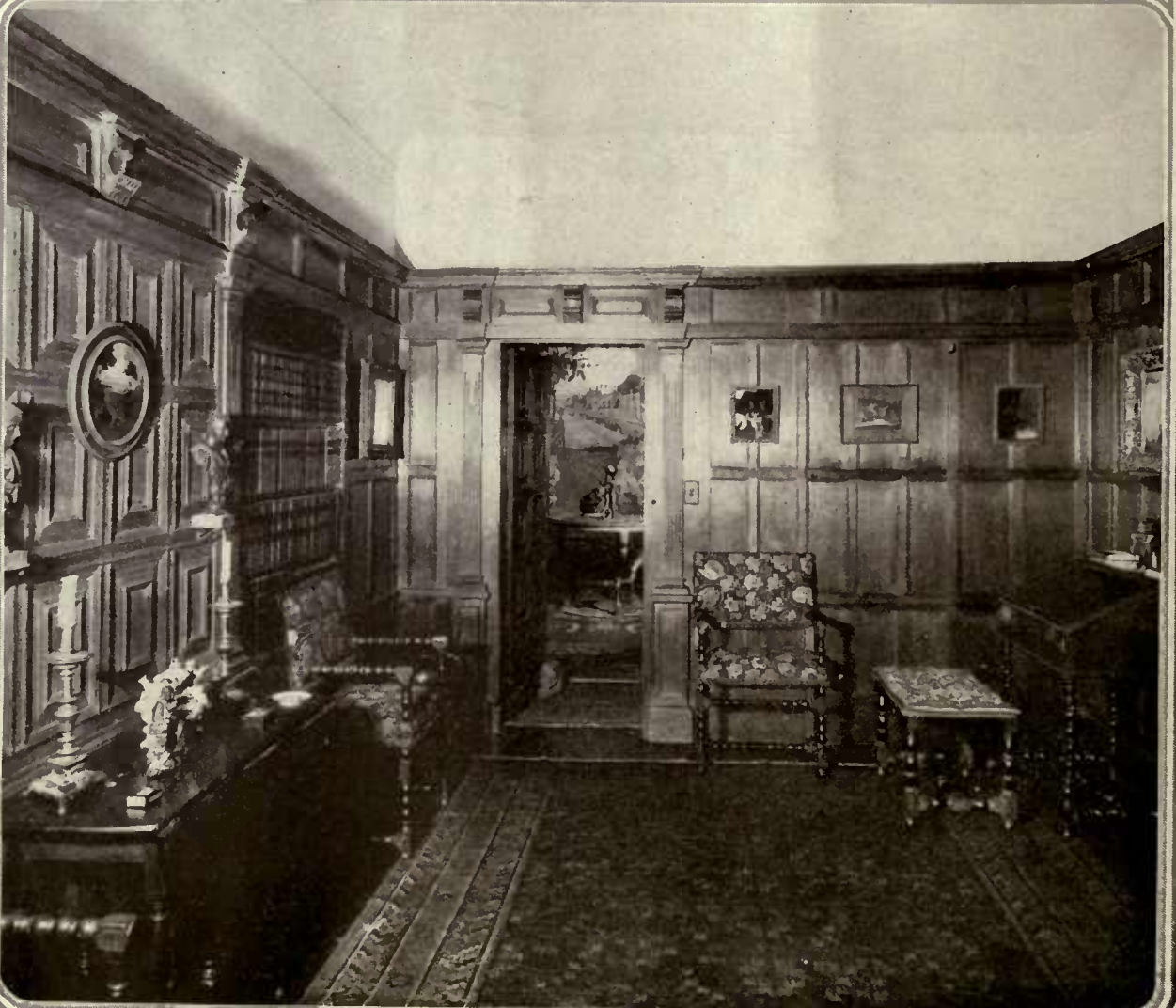
*This month the Little Portfolio shows five views in the New York apartment of Mr. and Mrs. Edward A. Shewan. We begin with the long corridor. A tall mirror surmounts an 18th Century commode with a door painted in a flower design. Opposite it hang two panels of Chinese wall paper of the Chien-Lung period divided*

*by a painted mirror panel, giving great depth to the view. The floor covering is of deep terra cotta. Four portraits of the children of Charles I by William Dobson decorate the walls. The first of them is shown in this photograph, above the small griffin console. Karl Freund was the decorator of the apartment*





*The walls of the boudoir are tinted a light orchid tone to harmonize with the Asia Minor carpet. The curtains are a darker orchid shade, and the Louis XVI daybed is covered in golden taffeta. Above it hangs a portrait by Benjamin West. A painted cupboard stands between the windows*



*A close view of the wainscot panel and wainscoted door of the little Tudor library leading into the foyer hall shows the beautiful workmanship of the room and the simplicity and dignity of the design. A pair of busts on simple iron brackets and a painting decorate the wall*



*Painted satinwood furniture in the Sheraton style is used in the bedroom, the ciel de lit and the bedspread being of the 18th Century. A fine old Aubusson rug harmonizes with the orchid colored walls, and on the chaise longue is a fine striped and flowered design Louis XVI silk*



*Paintings done in the spirit of the 17th Century furnish the walls of the dining room. The chairs, also designed in 17th Century spirit, are upholstered with needlework motifs of the 16th Century. Two interesting shrines are placed on the 16th Century linen cupboard*



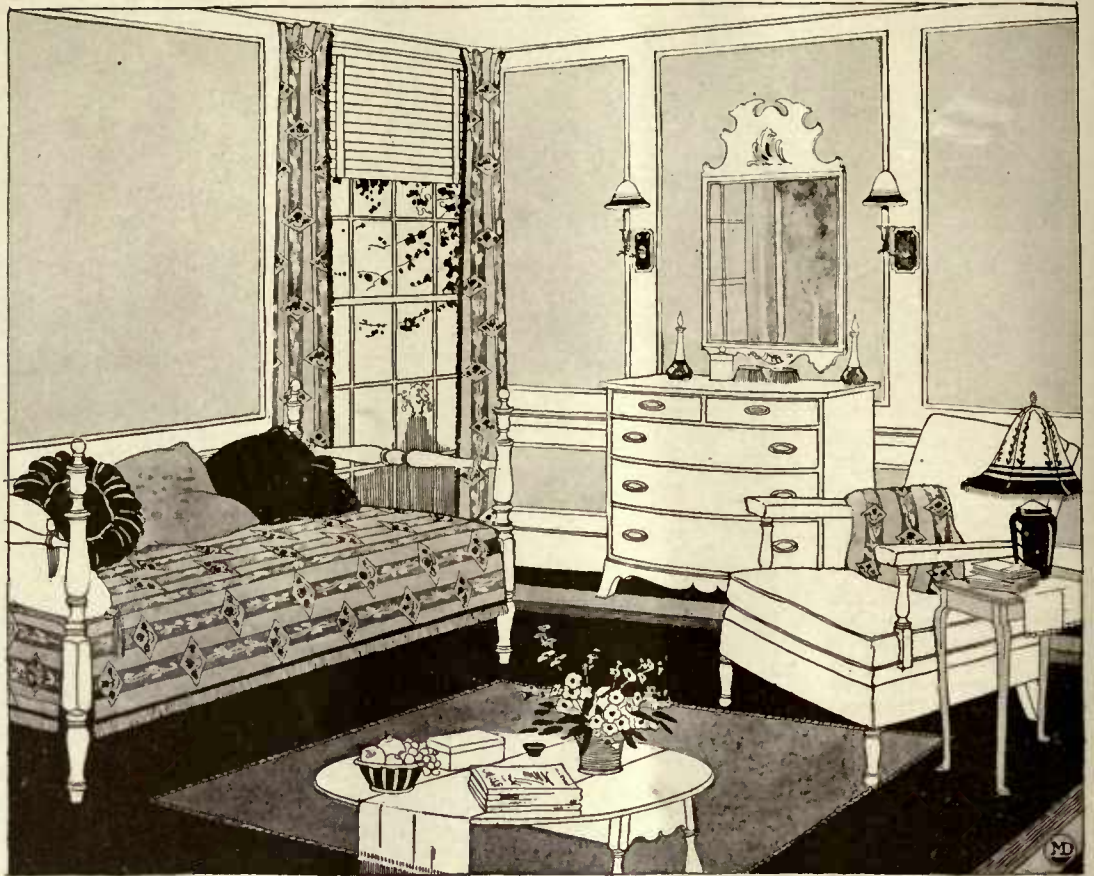
# FURNITURE FOR A BACHELOR'S ROOM

*With Some Notes on What Men Like*

ETHEL DAVIS SEAL

THERE is a bachelor at our house, and through his half-open door, passers-by glimpse cool, gray, pictureless walls with their buff-gold scone accents, flat gray-blue hangings pushed well apart at the southern windows that welcome the streaming sun, which falls in pools of rose color on the gay Persian rugs aslant on the dark floor. Through the door, too, is seen the mysterious brown of old furniture. A bureau desk of solid mahogany polished to a soft glow is on one side of the fireplace; on the other, an antique chest removed out of the class of a clothes-press by the pale brass samovar set on its top and flanked by two of those turquoise-green lined Japanese bowls.

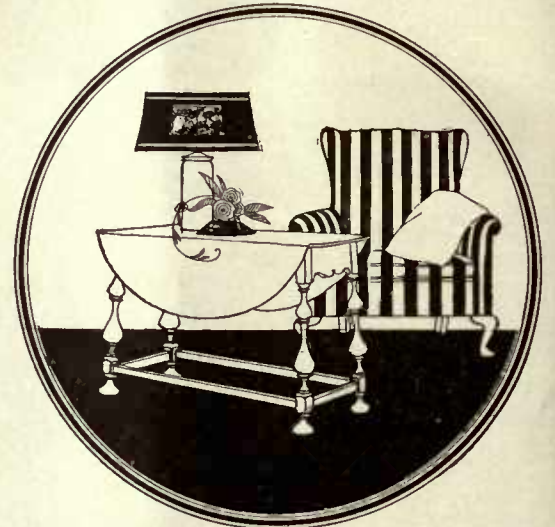
There is evidence of week-end tea serving found in the presence of the tip table, and the larger drop-leaf one. On a far



Mahogany day bed, \$35; box spring and mattress extra. Mahogany bureau, \$108. Semi-Morris chair, \$45. Curtains and bed cover of blue and gray fabric



The walls are paneled with molding and the book shelves inset. Venetian blinds are used. The Chippendale mahogany library table, used for a desk, costs \$110. The Windsor chair, \$19



Wing chair, \$39.50. Drop leaf table, mahogany, \$50



A man-kind of blue and gray fabric, \$2.50 a yard

shelf is the glint of a kettle, and, if it's Sunday, you may be asked in for tea, which will be served, with a dispatch born of long practice, in a cup lined with white. Your little brown cakes will be fetched from the closet, whose shelves, edged with Chinese red, hold their burden of brass trays, bowls, tea caddies and quaint white-

lined blue cups in a row. On shelves lower, you will see books, fat and thin; French, Russian and English; scientific, technical, romantic, placed side by side, and evidencing hard study and serious work.

(Continued on page 70)





*Painted furniture consisting of a refectory table, chairs and stool done in the Italian manner, are painted a yellow ivory, with the decorations in red and black. The brick walls of a soft gray tone make a good background for the hand wrought iron trellis*

### A BREAKFAST ROOM in the DENVER HOME of MR. WILLIAM PETRIKEN

MRS. A. VAN R. BARNEWALL, Decorator

*Wrought iron plays an important part in the decoration of this room, not only is the trellis of this metal, but the floor lamps as well, and the interesting wall brackets containing growing plants. Black and white tiles in squares carry out the Italian spirit*





# KITCHEN COSMETICS

*The Use of Paint, Stain and Varnish*

ETHEL R. PEYSER

LIKE women, kitchens must be made up continuously to be kept up. Like women, the fairer and even blonder they are the more attractive they seem to be; but unlike women, they must never be applied with powder (as a beautifier) or with oils, varnishes and paints which for any reason disintegrate into powder.

Every Domiologist (my coinage for home scientist) likes a light, clean, glistening kitchen. Oils, paints and varnishes and their relatives, enamels, shellacs and lacquers, do the trick.

This article is not going to teach you to be a painter, but ought to give you the salient facts of kitchen "make up," which every Domiologist should have in her mental, if not actual, filing case.

Briefly, paint, according to Wood, is any liquid or semi-liquid substance applied to any metallic, wooden or other surface, to protect it from corrosion or decay or to give color or gloss or all of these qualities to it. Note the stress on the protective quality.

According to Heckel: Paint is a mixture of opaque or semi-opaque substances (pigments) with liquids, capable of application to surface by means of a brush or a painting machine, or by dipping and forming an adherent coating thereon.

House paints are made of pigments, drying oils (volatile or thinners), driers or "Japans" and varnishes. Pigments are divided into white bases (like oxide of zinc, the most im-

portant), inert reinforcing pigments, natural earth colors, chemical colors, pigment lakes, etc.

Varnish enhances the beauty of surfaces, protects them from injury, increases the luster or hardness of other coatings, excludes moisture and gases, vapors and other atmospheric agencies of decomposition or decay.

## Preventives of Disease

Paint and varnishes in the main have been thought to be beautifiers only, but in reality they are much more than this, for they are very complete means for the maintenance of

sanitary conditions in the kitchen and are made for application on metals, cement, concrete, plaster, wood, etc. Therefore, there is nothing in the kitchen that cannot be re-surfaced if necessary.

Cracks and holes spell vermin and germ traps, which make efficient distribution centers for disease. Here is where paints and varnishes and the adjuncts not only fill the cracks, but fill the bill before the physician has time to send his.

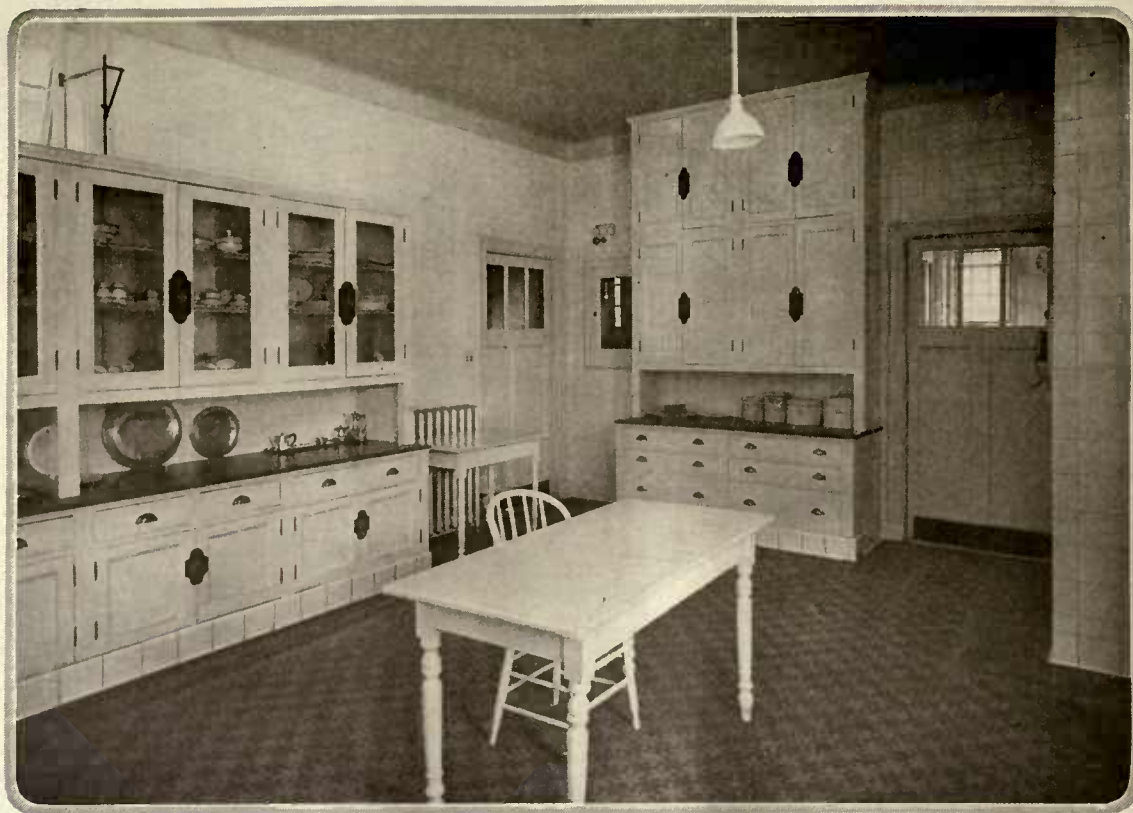
The best blanket dictum to remember is that: Cleanliness is next to hole-iness. Fill up the holes, cracks, splits, roughnesses and unevennesses. Render all surfaces non-porous by application of liquid paint fillers. But before all else, scrape and pumice and wash surfaces with good old soap and water. Benzine is very often not sufficiently efficient in preparing for paint applications. Evenness, cleanliness, non-porousness, these three, and, to be Irish, the greatest of these is elbow grease—the best of all kitchen cosmetics applied in preparation and in brushwork.

## Choose the Manufacturer First

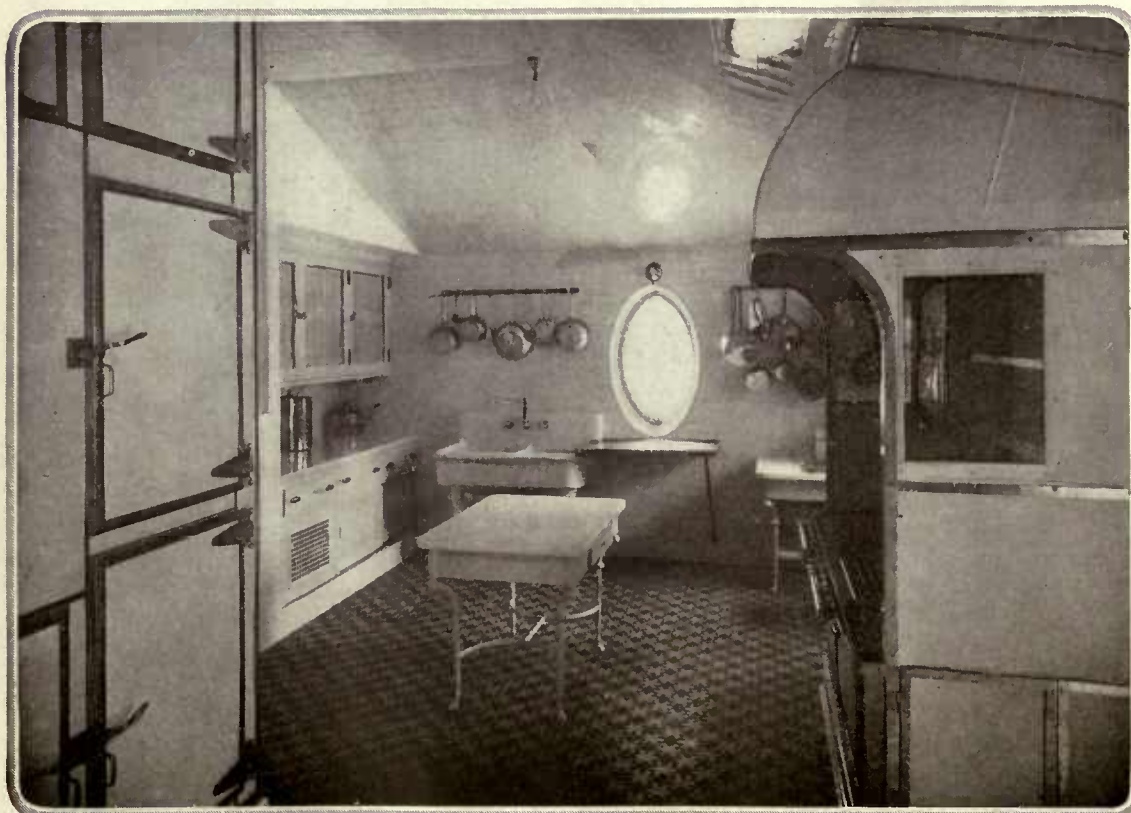
"What criterion have we," asks the Domiologist, "in the choice of paint?"

The answer is, "Choose the manufacturer, then choose the paint."

No household has a laboratory, and the widest advertised paint brands have stood the test. Consequently, a can opener, the paint, and an all-seeing eye to keep abreast of the advertisements are the requirements for the pocket laboratory. But, the standard for any paint is the overworked word "service." If the paint you and your



*White enameled woodwork, cabinet and furniture are sanitary to the last degree. Moreover, this treatment makes a light, pleasant kitchen to work in. This is in the residence of Charles Wimpfheimer, Esq., Long Branch, N. J. Harry Allen Jacobs, architect*



*The kitchen in the residence of Louis Sherry, Esq., at Manhasset, L.I. The walls are white tile, and the cupboards painted white enamel*





*Used in conjunction with the floor and walls, white enamel woodwork is the best choice. It can be readily washed and it always gives the appearance of cleanliness. This kitchen is in a house at Rye, N. Y., of which Hobart B. Upjohn was the architect*

friends have used does not wear, get another make. But by all means, do not use these things blindly any more than you would use face powder without knowing the brand. Buy the best. In no other household commodity is this advice more important.

Sometimes the best paints and varnishes deteriorate in storage or transit, by being kept in too cold a room, and may be explosive if treated with too high a temperature.

#### Paint Rules

In buying paint it will do no harm to bear in mind:

(1) That one gallon of paint should be distributable over an area (in two coats) of 300 square feet.

(2) A good paint should produce a surface that is neither too hard nor too soft. Surfaces that are too hard are prone to chipping and cracking or splitting. Sometimes they remain sticky if they are too soft, or chalk or powder or flow.

(3) The average life of a good application of good paint is four years. It ought to last fifteen years, but today in our apartments we are glad if it lasts one month. Three years is the minimum, but a simple pigment paint frequently plays out in three years.

(4) That paint must be durable in color and should last at least four years under normal conditions. Good floor paints and varnishes can stand dragging furniture, walking, hot utensils, steam, water, even alcohol and greases.

(5) That good paints should leave surfaces suitable for repainting, which, being interpreted, means that

the old paint should be still unbroken, making paste or liquid fillers practically unnecessary.

Paste fillers with or without color are used to fill deep cracks, etc., not, however, caused by broken paint surfaces, but by faulty construction, warping, blows in plaster, wear, and such injuries.

The common ills which are met with in paint life are:

(1) Peeling, cracking or powdering, due to imperfect attachment, probably on greasy, damp or over artificially heated surfaces from which the moisture is driven up through the paint.

(2) Blistering, due to underlying vaporized moisture. An excess of volatile oil prevents this. It often occurs on incompletely dried lumber, and often light or some chemical agency is the cause.

(3) Alligatoring, incipient cracks due to heavy coats of paint applied to unseasoned wood, especially if the paint is drier, tougher or more inelastic than the under coats.

(4) Wear. This is the only legitimate ill, if it takes place after the allotted period of its life.

The common epidemics in varnish life are bloom (opalescence), blistering, spotting, cracking, sweating, powdering, livering, crawling (refusal to spread), flaking, deadening (loss of lustre), pitting, silking (looks like enameled silk), seedy or specky, wrinkling, grain showing, crumbling, all due to imperfect preparation of surfaces and the presence of moisture, greases, poor varnishes, poor application of good varnishes, different brands of varnishes put together, increase or decrease of temperature in drying or storage or transportation, etc.

There are hundreds of kinds of varnishes divided into: oil varnishes, spirit varnishes, japans, enamels and specialties.

In house finishing, oil varnishes, enamels, painter's Japans and sometimes spirit varnishes (shellac and dammar varnishes).

Lacquers are highly transparent varnishes used on metals to produce a lustrous film.

Japans (decorative) are dark varnishes applied to metals and wood.

Japans (painter's), are varnishes added to paints for lustre and drying.

#### Employ an Expert

So it can readily be seen that the painting and varnishing of the kitchen should be, if nothing else, given over to experts. The

*(Continued on page 72)*



*White walls in the Frederick Lewisohn kitchen in New York City add to the sunniness of the room. The architect was Harry Allen Jacobs*



# THE TWO FOX TERRIERS

*Whether of the Wire-Coated or Smooth Variety, a Fox Terrier Will Enliven Any Household and Win His Way to the Hardest of Hearts*

ROBERT S. LEMMON



Levick

*A champion wire-hair, in every respect typical of the breed*



Paul Thompson

*Smooth-coated against wire, and the ringside betting even*



*Saucy, self-reliant cleverness combined with gentlemanly carriage*

**W**HY the name Fox Terrier? Simple enough—he went to earth (*terra*, as Cæsar used to say) after foxes, a hundred years or so ago. And he was in the habit of getting them, too.

But the fox terrier has lost his original job. Not, I fancy, because of any waning of courage on his part, but rather because of changing customs in England, the land of his development. The fox hunting enthusiasts began to breed their hounds and horses for greater speed; the stocky little terrier couldn't stay with the chase until the fox holed up and his chance came. Then his friends tried putting more speed into him by giving him longer legs, but they did it at the expense of his stamina and general underground hunting qualities. And finally, foxes became less numerous, and when the hound pack did run one to earth it was considered proper to leave him there to catch his breath in safety.

## His Perennial Popularity

It would have been an irreparable loss to the dog world if the fox terrier had sunk into oblivion with the setting of his bright particular hunting star, for he is much too attractive and healthy a little rascal for us even to contemplate the thought of losing him. Indeed, his admirers have made him even more popular than in the old days of fighting foxes, and he has become standardized as an all around small dog guaranteed to win his way into the coldest and hardest of hearts.

Someone has truly said that a good fox terrier is a combination of the saucy, self-reliant cleverness of the street dog with the fine instincts, perfect carriage and good looks of the best of thoroughbreds. He is what is known as "corky"—nimble and superlatively light on his feet, quick and direct in every thought and action. Sometimes, indeed, his high spirits lead him into mischief, but he's so plausible afterward that he'll make it all right with you—oh, yes, quite all right; and the chances are you'll love him all the more for his little transgressions.

Between the natures of the two varieties of the breed—the wire-coated and the smooth—



there are really no differences. Their appearances, of course, are quite dissimilar. The smooth-coated is the Beau Brummel of the two, almost exquisite in his clean-cut neatness; while the wire is the rough-and-ready sportsman, no whit less gentlemanly than his cousin. If they wore clothes, you would expect the smooth fox terrier to affect a cutaway and a gardenia, while the wire would be more at home in Piccadilly custom-made tweeds. The smooth sheds his coat rather badly in spring and fall, but he is easier to groom; the wire does not shed so noticeably, but he needs more brushing to keep his coat in good condition. If you prefer the looks of the smooth, choose him—he is the better one for you; and if the wire appeals more, you'd better select him. That's really about all there is to it, for they're both mighty fine little dogs brimful of true terrier traits.

It has been charged that a fox terrier is snappy, noisy and a general nuisance around the house. Well, in nine cases out of ten this is the fault of the person who brought him up. You can take a dog of almost any breed, treat him like a scatter-brain (and act like one yourself!), and get scatter-brain results. The great majority of faults such as these are directly traceable to the dog's trainer or those with whom he comes most in contact, and should not be charged against the breed.

## Some Outstanding Traits

The fox terrier's claims to a place in the family are many. He is bright and keen (just

*The wire-coated fox terrier is a rough-and-ready sportsman*

look at the photographs on this page); learns tricks with a minimum of teaching

and a maximum of results; is small enough to fit in anywhere; is sure death to rats and all similar nuisances, including alley cats, if the truth must be told; and is a good pal for children. What he lacks in size he makes up in courage, and there are far worse watch-dogs than he.

## Buying a Dog

From time immemorial it has been considered clever, when referring to some homely mongrel dog, to say, "He's awfully bright, though; he's just a mut, you see—that's the reason!"

Now, it is perfectly true that a pup with a pedigree ranging from pointers to Pomeranians often has brains galore. But it's just as true that the dog with a spotless ancestry is no whit less gifted in gray matter, and he has looks to boot. Even more—you know what you're getting.

The wise dog buyer goes to a reliable breeder or dealer and gets a dog with a genuine pedigree. Blood really does tell, and heredity counts. Don't buy a "pig in a poke," however good-looking he may be. Beware the seedy individual who stands on a street corner and offers to sell you a coming champion at a ridiculously low figure. The chances are the dog has been stolen, or has some serious but temporarily concealed defect—the ways of the dog-fakir are dark indeed. And shun, too, the dingy dog-shop whose very atmosphere suggests that the proprietor is running a "fence" whither other people's vanished pets are brought in secrecy and sold again to a partially unsuspecting public.

It need not be said that the established breeder or dealer will treat you squarely. He has a reputation built on fair dealing which is as much a part of his stock-in-trade as are the dogs themselves. He knows all about his dogs' lineage and individual peculiarities. He will charge you a good price, but the dog will be worth it. Economy in dog buying is likely to prove a costly procedure.

Whether to get a puppy or a mature dog depends largely on the amount of time you are willing and able to devote to his training.





*English cottage feeling has been attained in the design. It has a nicety of balance in window spacing, porches and roof lines. A terrace and lawns front the house. Flower boxes and potted plants add color to this façade*

*The HOME of F. M. SIMPSON,  
Esq., At LITTLE FALLS, N. Y.*

DWIGHT JAMES BAUM, *Architect*



*At one end of the terrace a lattice wall and arched gate have been successfully used*

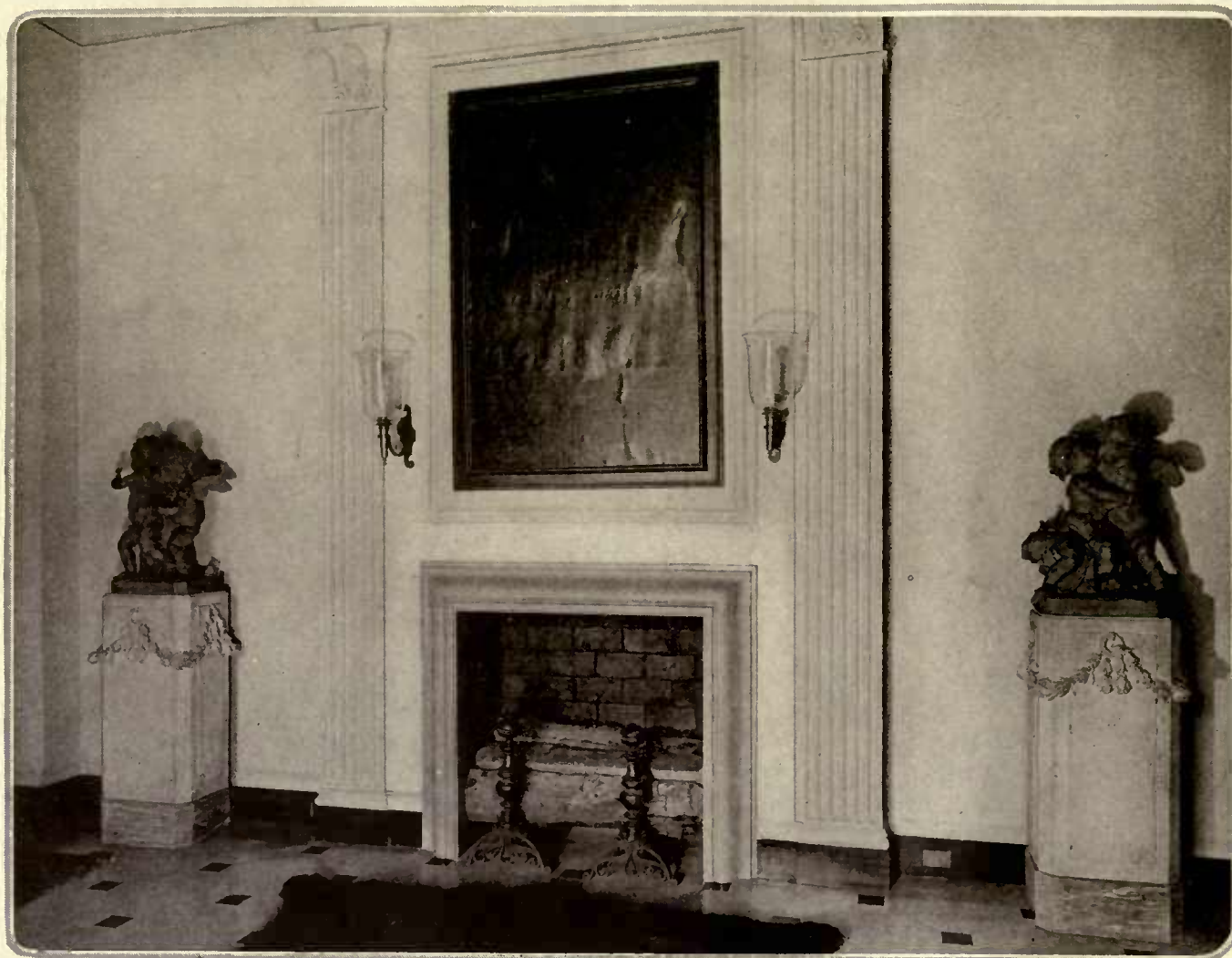
*The slope of the lot permitted a terraced garden with concrete and lattice retaining walls*



## A VARIETY OF MANTEL DECORATIONS

*In the Residence of Mr. Bertram G. Work, at Oyster Bay, Long Island*

DELANO &amp; ALDRICH, Architects



Harting

*Over the fireplace in the entrance hallway hangs a brilliant painting of birds, and two pedestals surmounted by French statuettes stand at each side*



*In the dining room, with its 17th Century Dutch paintings, a white and gray marble mantel bears an alabaster clock and urns, with a tall mirror above them*

**W**ITHOUT a fire, the most perfectly appointed room is often cheerless and depressing, and of all the details, in a thoughtfully considered and well-constructed interior, nothing may be more satisfactory than a correctly appointed, attractively arranged fireplace.

It is important to give an architectural treatment to all fireplaces, whether they be elaborate or simple. The mantel, it goes without saying, should be in scale with the size of the room, and of a design to conform with the general decoration. This is an important fact too often disregarded.

It is interesting to note the diversity of treatments most effective, though frequently very simple, which have been evolved in a recently completed house at Oyster Bay. This house was built by the sea, and the sea motif—dolphins, fish, shells and sea weed—is a constantly recurring theme, displaying itself upon fix-

tures, moldings and mantels alike.

The result was particularly happy in the case of the ironwork and the fireplaces, and in some instances, the fire irons and andirons conformed to this idea. In each instance, in fact, it will be noted that the andirons and fire irons selected, whether they were wrought iron, bronze, or ormolu, were in each case chosen with due regard to the type of the mantel, and were of a size to accord with its dimensions.

Good taste and appropriateness characterize the accessories, which being few and well chosen, add to the restfulness of the rooms more than a multiplicity of bric-a-brac. These have been arranged in attractive groupings on the mantel shelves, to harmonize with the mirrors, the paintings, or the needlework, which hang above. Even the lighting fixtures were chosen and so placed as to make a complete and perfect composition in each instance.





*In one of the guest rooms, there is a simple black mantel, above which hangs an old English mirror in walnut and dull gold. A pair of Italian urns are the sole decoration*

*Above a black marble mantel, in one of the bedrooms, hangs framed needlework, flanked by painted fixtures. Below are Italian vases and a clock*

*With a dolphin and shell design as the chief motif of the little white marble mantel in the morning room, the French shell design mirror is interesting*

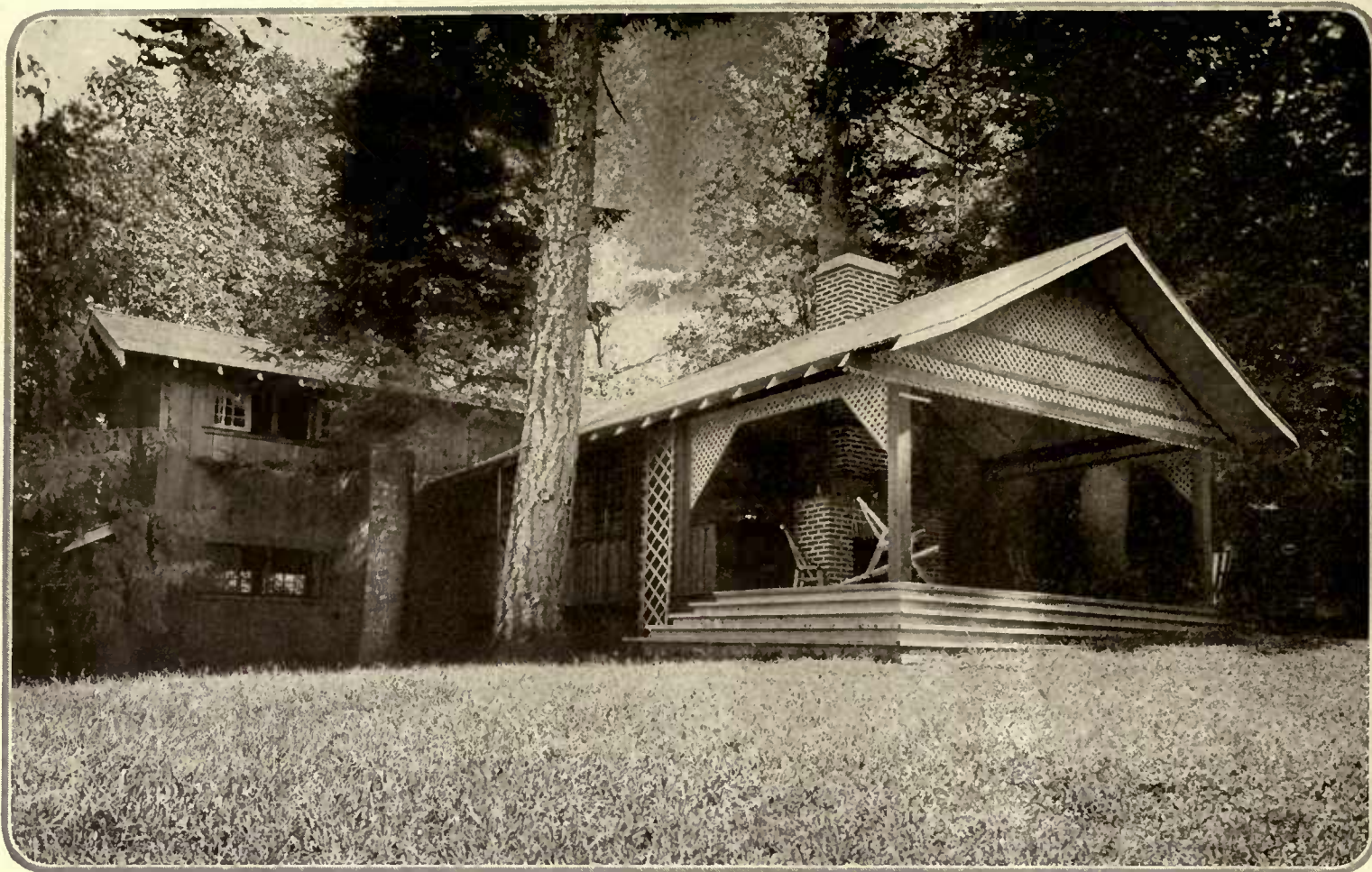
*In one of the guest rooms the spirit of the sea is carried out by the seaweed design glazed chintz, and a little old ship painting and mirror above the black marble mantel*



Harting







*The house grows naturally among the trees on the shoulder of a big hill. Its construction is very simple, the soft wood being stained brown and the lattices, window frames and cornices gay with red and blue paint*

## A WEEK-END COTTAGE *in* OREGON

*How The Architecture of Sweden Was Successfully  
Transplanted to the Northwest Woods*

HELEN EASTHAM

THE week-end cottage of Mr. and Mrs. Guy Talbot, of Portland, Ore., is particularly interesting for two reasons: its use of the strong color and simple, sturdy construction characteristic of Sweden, and its location on the famous Columbia Highway. As the scenery along this magnificent drive has the rugged and massive character of the North Countries, the little house with its notes of red and blue seems thoroughly at home in its surroundings of hills and lofty timber.

The illustrations show how it appears to have grown up of itself among the trees, under the shelter of the giant hills which tower above it. The exterior, which is of the simplest construction, is stained a soft wood brown and the lattices, window frames and



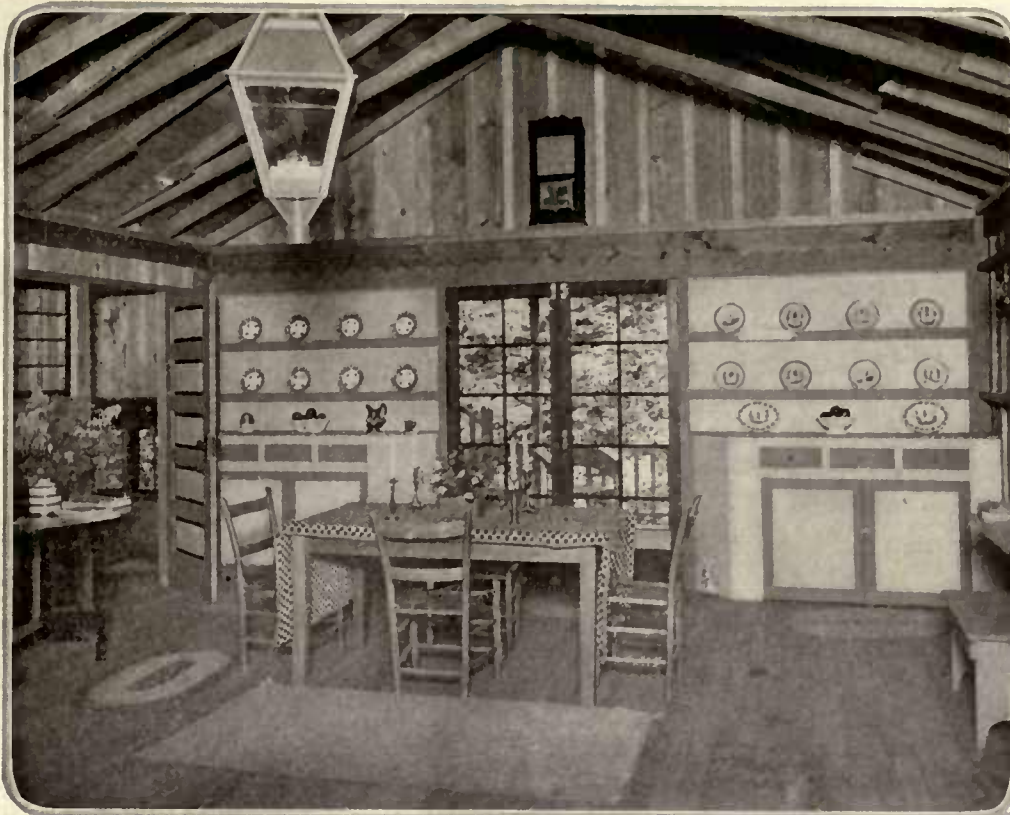
*Most of the meals are eaten at a table set out under the trees. It is just a step away from the wide, sheltered porch*

cornices are gay with red and blue paint. A particularly decorative effect is gained by the small-paned casement windows with their red mullions and frames against the green foliage.

The wide, hospitable veranda with its large open fireplace is more like an outdoor room, an intimate connecting link between the outdoors and indoors. The long table and benches built on a slightly raised platform at the right form an outdoor dining room also, which is delightfully protected from sun and rain by a natural canopy of thick green branches towering above it.

Inside, the first view that greets the visitor shows glass doors at the back, opening onto a balcony overhanging a ravine. This is carpeted with ferns and





*Flanking the living room door to the ravine are built-in dressers painted gray-blue, with lines of dark blue—the color of the furniture of the room*

wild flowers all summer, and retains the green of its fir trees all winter. Flanking these doors on either side are built-in open dressers painted gray-blue with lines of dark blue, the color of all the furniture and cabinet work in the room. Like the house itself, the furniture was built by local carpenters from the nearest village and reflects much credit on their sympathetic and intelligent handling of the owner's ideas. There is a long dining table provided for stormy days, a small writing table built against the wall, with a bench to match; a long roomy settle, built-in cupboards at the fireplace end and an unusually attractive small screen of four wood panels. The screen and the cupboard doors have a simple flower decoration in the peasant style, adding a pleasing variety to the two colors which predominate in the room; for here, as on the exterior, all door and window frames and mullions are red.

#### Additional Decorative Touches

The room is lighted by old lanterns picked up here and there, the large central one having been a street lamp in Portland's early days. With the generous use of color and the extremely simple, almost crude character of the room, much additional decoration would be undesirable; the owners have wisely confined this to the inherent parts of the room, such as necessary pieces of furniture and cabinet work, and articles in daily use. Two bits of Swedish embroidery have been used with good effect, one hung over the mantel and the other, a long scalloped strip of linen, stretched across a wide group of win-

*At the other end of the living room is a fireplace. The painted daybed, screen and table all fit in with the rough structural scheme*



*The bedrooms are compact with little built-in dressing tables and closets. The finish is open and unpretentious and as such is restful and pleasing*

dows. But aside from this any extra touches of decoration are left to the checkered tablecloth, the bowls of field flowers which are there, and two bowls of fruit on the dressers.

#### The Bedrooms Upstairs

Through the glass doors onto the rear balcony may be seen the end of a little blue-painted stairway which leads from outside to an upper bedroom, the one showing in the exterior view of the rear wing. This is the only part of the house having an upper story. Beneath this is another bedroom opening off the living room, and several steps lower. The open door to this room shows in the photograph, next to the open dresser at the left. The bedrooms are even more unpretentious than the living room; but the compact arrangement of built-in dressing table, clothes closet and tiny lavatory across the end forms a well balanced group, as restful and pleasing as they are convenient and simple.

As the pictures show, there is no inside finish, the structural timbers showing and the walls untouched. The house is made secondary to its beautiful setting, and merely forms the central point around which to live a happy and healthy outdoor life, as nearly like camping as is consistent with our modern ideas of comfort.

A feature which adds to the awe-inspiring quality of the scenery in this region is the frequent waterfalls, narrow and shining as swords and plunging down from great heights to end in clouds of white spray. And one of the highest of these, Latourell Falls, is on the Talbot property, only a short walk from the house. A breath-taking sight which never loses its novelty and universal appeal as one comes upon it suddenly at a turning in a wooded path.





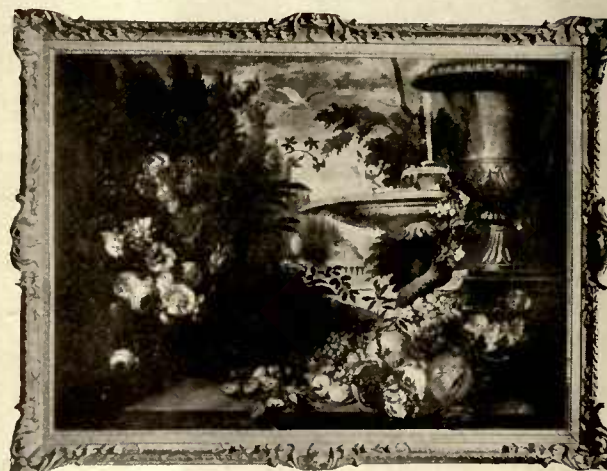
# OLD FLOWER PAINTINGS in DECORATION

*The Low Countries Have Produced Innumerable Master Works Appropriate for the Enrichment of the House*

PEYTON BOSWELL



*An Italian example from the 17th Century, the heyday of flower painting. Courtesy P. W. French & Co.*



*Another 17th Century Italian painting, with pronounced landscape background. Courtesy P. W. French & Co.*

ART and nature come closest together, perhaps, in flower paintings. And just as flowers are always loved and are always appropriate, just so have flower paintings a universality in the decoration of a home that is not approached by any other art—not portraiture, nor landscape, nor sculpture, nor anything else that the love of beauty has caused genius to create. In a dining room, in a morning room, in a bedroom they are especially appropriate, and so high has the artistry of certain great masters of the past raised this branch of art, that they are equally sought by the connoisseur and find cherished places in the private galleries where the collector stages his rarest treasures.

## European Schools

In the 17th Century, when painting was at its highest popular appreciation in Europe, veritable "schools" of flower painters flourished, not only in the Low Countries, where they had their highest development, but also in France and Italy. This branch of painting ranked as high as portraiture and landscape. Can you imagine a Dutch florist (and Dutch florists have for centuries been the princes of all florists) having for his highest ambition the production of flowers which the great Jan van Huysum should consider worthy of his brush!

But in America the popularity of these old flower pictures lagged behind both portraiture and landscape. American collectors were eagerly seeking the works of the old masters, and paying high prices therefor,



*A Dutch painting by Jan van Huysum (1682-1749), one of the best known old masters. Lewis & Simmons*

long before anybody would give more than a passing glance at a De Heem, a Brueghel, a Van Huysum, a Monnoyer or an Oudry. But within the last few years appreciation has come with a vengeance. Maybe it is because of the great interest which the American woman

*The decorative possibilities of a flower painting are shown in the use of this Flemish example. MacBride*



has taken in decoration, or maybe it is because of the growing love of the finest in art for its own sake rather than for the sake of the great names on the title plates; certain it is that such a demand has grown up for the works of the great masters of flower painting, and even for the meritorious work of their followers, that the American dealers have been unable to supply it. The superlative works of the great masters are eagerly taken by collectors, while the other pictures, whose authors are unknown and which are merely said to be of the "Flemish School," the "Dutch School," the "Early French School" or the "Italian School," are much sought by those of more modest means who want appropriate decorations for their homes. Architects, too, who work silently with the interior decorators, have had their part in creating this popularity, and have made the rounds of the galleries looking for just the right thing for their clients' purposes.

## Flowers in Decoration

Of course, flowers have been a theme of decoration since the record of art began to be written. The lotus of the Nile, conventionalized as was every Egyptian motive, was a favorite emblem in stone when the Pharaohs reigned.





One is often puzzled in determining whether a flower painting is Flemish or, as here, 17th Century Italian. Courtesy of Warwick House



Strikingly similar in arrangement and treatment to the picture in the left corner of the page is this other example of 17th Century Italian

The potteries of ancient Persia are replete with flower themes. The matchless artists of Old China, who spent their lives creating beauty for the emperors and the mandarins, drew much of their inspiration from flowers; their vases have even derived their names from them, as, for instance, the peach-bloom, apple-blossom and hawthorne jars; as for Japan, the cherry blossom has entered its art deeply.

#### In England and America

Only England, with its superb roses, seems to have neglected floral motives in its art. England has regarded flower painting as trivial, as at best the pastime of the water-colorists, and this tradition descending to America may be one of the causes why our appreciation for the masterpieces of the Netherlands and France and Italy has lagged behind our love for art in general.

Undoubtedly, it has been felt that the delineation of flowers has held in it something of the "photographic" element so despised in art; but, for that matter, what could be more photographic than the exactness of a portrait

(Above) Daniel Seghers (1590-1661) was a Flemish Jesuit who often included figure medallions in his flower paintings

(Left) By Jean Baptiste Oudry, who with Monnoyer heads the list of French flower painters. J. R. Bremmer Co.

in the drama of his compositions or Reynolds in his grand style.

#### The 17th Century

An interesting fact is that the greatest of the world's flower pictures were painted in those generations when flowers were valued as objects of beauty more than they ever had been before and more than they ever have been since. This was in the 17th Century. The

(Continued on page 92)



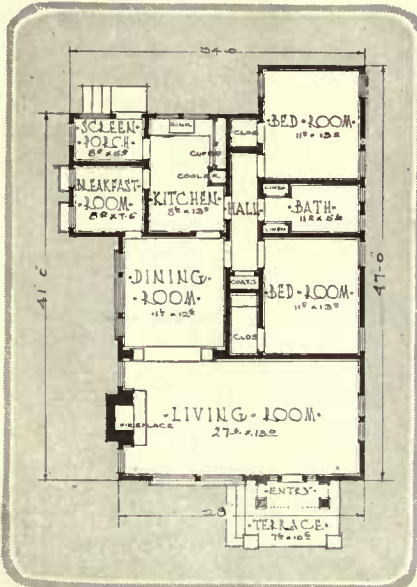
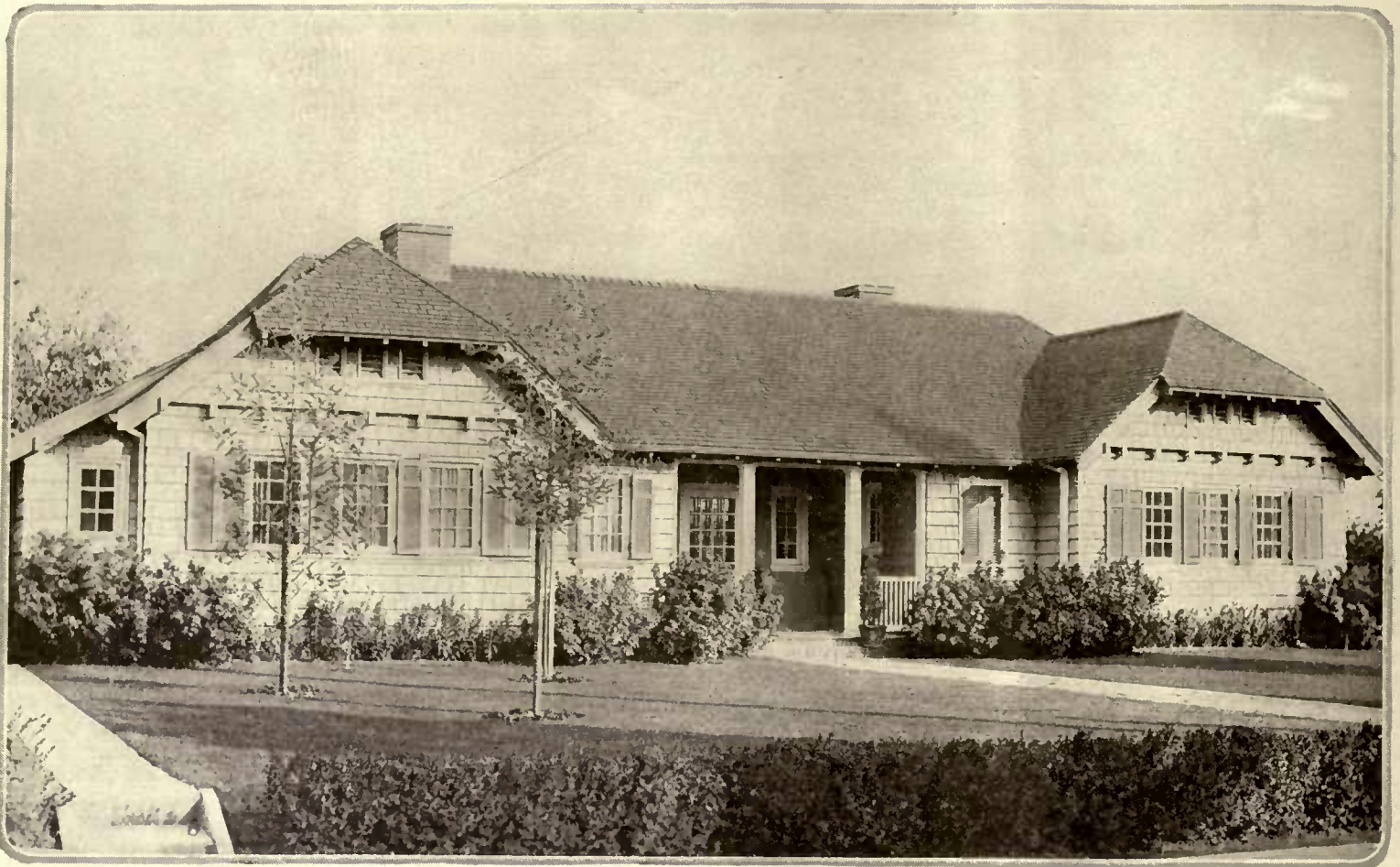
(Left) Flowers in a Vase, by Abraham Mignon, is considered one of the world's really famous masterpieces. Rijks Museum, Amsterdam. Courtesy Knoedler Galleries



(Right) A Dutch painting by Jan van Os (1744-1805). Van Os was one of the followers of Jan van Huysum, greatest of all flower painters. Courtesy Lewis & Simmons

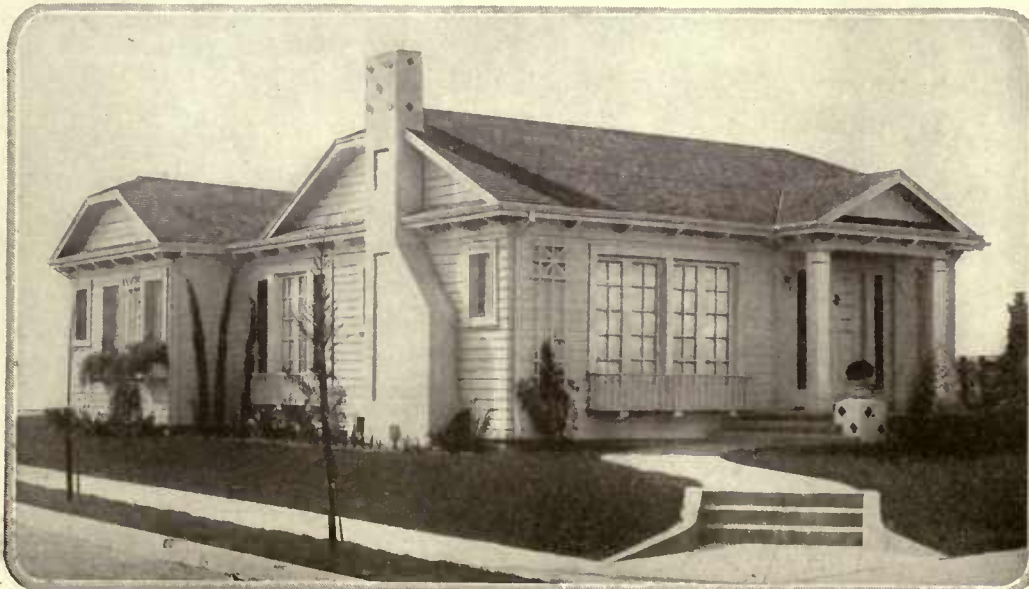
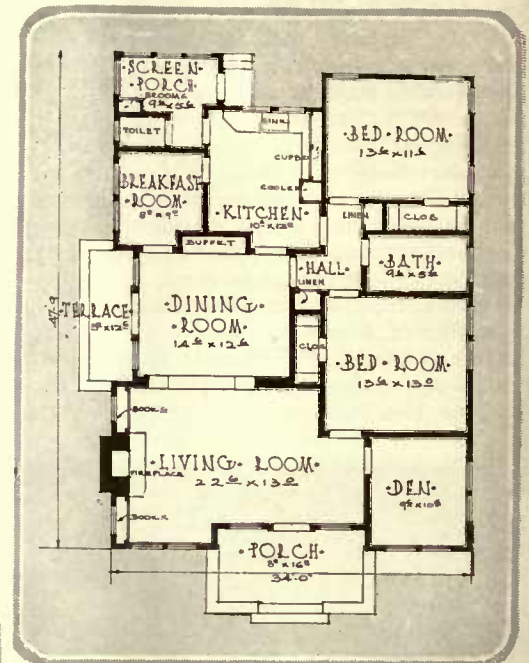






The large bungalow illustrated above and to the right requires a building lot of considerable width. The shingled walls are painted light gray, the trimming white, and the shingled roof is green, while blue-red brick is used for the porch floors, chimneys and front walk. Interior woodwork is of pine throughout, which in the living room and dining room is finished in soft gray enamel, and elsewhere is in white paint and enamel. Hardwood floors are found in all principal rooms. E. W. Stillwell, architect

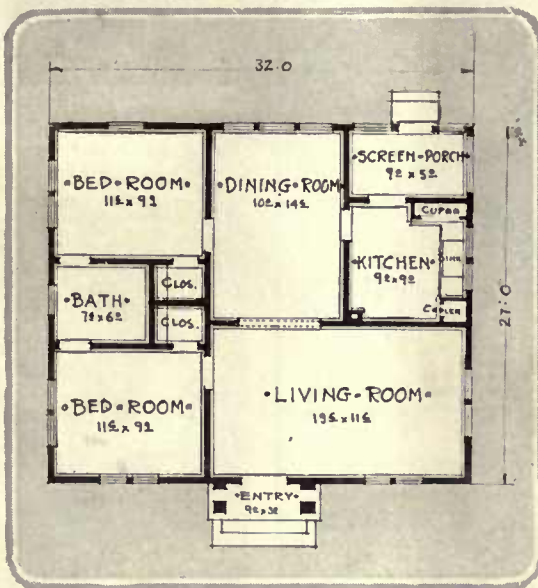
Designed for a corner lot, the Colonial bungalow illustrated below and to the left presents an exceptionally pleasing appearance to both the front and the side street. Gable cornice effects, rose ladders, and French windows, with grille work simulating miniature balconies beneath them, comprise interesting details. The exterior walls are of narrow siding, which, including the trimming timbers, are painted white, while the shingled roof is painted green. The front entrance is floored with white cement



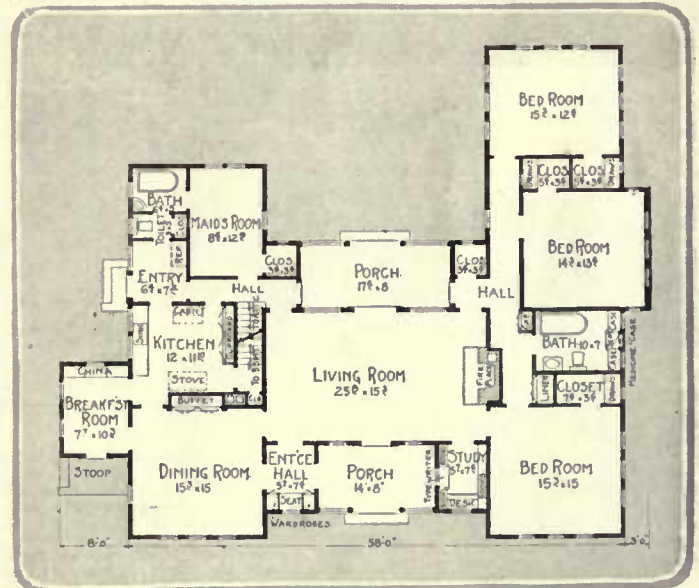
## CALIFORNIA BUNGALOWS

*Livable Small Homes  
of Good Architecture*





In that it has a comparatively flat roof with wide overhangs and somewhat simulates the rambling appearance, the house shown above and to the right quite readily suggests the type of bungalow so popular in California some years ago. Save for its shingled roof, which is grayish-green, and the brick chimney on one side, the exterior is of pure white, producing a color scheme that is charmingly enhanced by the liberal use of garden greenery. Floyd A. Dernier, architect



The Colonial bungalow so popular in California is charmingly typified in the little home shown above and to the right. With its well-balanced structural lines, its sweeping terrace, its Colonial entrance, and its two pairs of French windows, with a neat little rose ladder at each side of them, this bungalow presents an attractive front appearance. The walls are painted white, the shingled roof grayish green, and the front terrace is edged with blue-red brick, while the flooring of the terrace is gray cement. Floyd A. Dernier, architect

## IN OLD and NEW DESIGNS

Their Plans and  
Interior Treatments





## November

## THE GARDENER'S CALENDAR

## Eleventh Month



The grass in the orchard should be burned to destroy insect eggs, etc.



Now is the time for the final cleaning up of all garden and grounds trash



Whatever changes are uncompleted in the perennial border should be made



A well developed bulb with the roots spread, ready to force for winter bloom indoors

## SUNDAY

30. All ornamented garden furniture, settees, etc., and all melon frames, bean poles, tomato trellises and such planting accessories, should now be stored away for winter. Paint those that require it.

2. It is now time for all fall bulb plantings to be completed. Always plant four times as deep as the diameter of the bulb, mound the earth up so as to shed water, and mulch the surface well with manure.

9. Carnation plants should be kept supported and properly disbudded. Never allow the benches to accumulate green mould. The surface of the ground should be kept stirred. Top-dress with sheep manure.

16. Primulas, cyclamens, clarys, and other potted plants that are customarily grown in frames may be brought inside now. Frequent watering with liquid manure is very helpful to their continued success indoors.

23. Apples, pears and other stored fruit should be looked over occasionally for any decayed ones which would soon destroy others. When the fruit is wrapped separately in soft paper the danger is lessened.

## MONDAY

*I saw old Autumn in the misty morn,  
Stand shadowless like Silence,  
listening  
To silence, for no lonely bird would sing  
Into his hollow ear from woods  
forlorn.  
Nor lowly hedge nor solitary thorn;—  
Shaking his longitud locks all dewy bright  
With tangled gossamer that fell by night,  
Pearling his coronet of golden corn.*  
—Thomas Hood.

3. Garden changes should be made now before the ground is frozen, to prevent settling and other irregularities in the spring. Plants disturbed now are more likely to live than those moved in midwinter.

10. Sweet peas sown now and properly protected over the winter will give quality flowers next year. A frame made of boards and covered with manure after it is put in place will be an excellent protection.

17. Tender roses and all tea roses should be now to protect them. Putting earth around the bases of the plants helps shed water and will serve to protect the lower part of the plant from damage.

24. At this time all hard-wooded forcing plants such as lilacs, cherries, deutzias, wistarias, etc., should be lifted from their places about the grounds and placed in tubs or boxes for winter forcing.

## TUESDAY

4. Do not neglect to make successional sowings in the greenhouse of vegetable crops such as beans, cauliflower, beets, carrots, lettuce, etc. The secret of success is sowing in small quantities and frequently.

11. If you have not already stored your root crops for the winter, they should be attended to at once. Burying them in trenches outdoors with the proper kind of protecting material is the ideal storage.

18. Manure for the garden should be purchased now. For garden purposes it improves greatly with age and handling, and it is always possible to get manure in the fall, while next spring is uncertain.

25. Young fruit trees had better be protected now from the attacks of field-mice, rabbits and other rodents which girdle the trunks. Tarred burlap or paper collars placed above ground will help.

## WEDNESDAY

This Calendar of the gardener's labors is aimed as a reminder for undertaking all his tasks in season. It is fitted to the latitude of the Middle States, but its service should be available for the whole country if it be remembered that for every one hundred miles north or south there is a difference of from five to seven days later or earlier in performing garden operations. The dates given are, of course, for an average season.

5. Ill-kept gardens breed diseases and insects. Clean up all refuse and burn the stalks and other material likely to decay. Thoroughly sterilize the ground by the application of lime or deep, constant trenching.

12. There are a number of popular perennials which the heart of the plants from damage by severe frost. In fact, it can be stored in trenches any time now for use during the late fall and winter months.

19. Standard roses are among the hardest garden subjects to protect. If strawed in they must have heavy stakes or they will become top-heavy. Laying the stems down and covering with earth is the best.

26. Boxwood and other tender evergreens should have their winter protections applied now. Burlap covers that are supported so as not to come in actual contact with the plants are the best material for this.

## THURSDAY

6. Poinsettias, lilies and other heat-loving crops intended for Christmas bloom must be forced rapidly. A temperature of 75° or even 80° when plenty of moisture is available, will be beneficial to them.

13. Celery must be kept banked properly to protect the hearts of the plants from damage by severe frost. In fact, it can be stored in trenches any time now for use during the late fall and winter months.

20. Freesias, French grown narcissus, early lilies and all bulbs of this type can be brought into a higher temperature now. After the buds show, free applications of liquid manure will benefit the roots.

27. Low spots in the lawn or irregularities in the surface may be top-dressed now to overcome these troubles. Use good soil, and when not more than 2 inches of it is applied the grass will come through all right.

## FRIDAY

7. It is perfectly safe to plant asparagus in the fall provided you make some effort to protect it during the winter. Pull plenty of earth up over the plants and cover them well with decayed manure.

14. Gooseberries, raspberries and blackberries are surface rooters. A heavy winter mulch of manure will build up the fertility of the soil and help to protect the roots from damage by the frost.

21. House plants of all kinds should be given a little extra care at this time. Sponge the foliage with soap solution, scrub the green scum off the pots and top-dress the soil in them with sheep manure.

28. Rhododendrons should have their roots protected by a heavy mulch of leaves or litter. Some branches of pines or other evergreens thrust into the ground between the plants will prevent sun-scald.

## SATURDAY

1. It is not too late to start seeds of some of the more rapid-growing annuals in the greenhouse for winter flowers. Of these may be mentioned calliopsis, candytuft, ragged sailor and the ever popular mignonette.

8. The strawberry bed should be mulched with well rotted manure; this not only protects the plants but prevents the deterioration of the soil. Straw to protect them from the sun should be added.

15. One of the hardest plants to protect during cold weather is the French Globe artichoke. If covered too much it decays, so use a frame to prevent the covering material from actually resting on the plants.

22. Sweet peas in the greenhouse should be fed freely with liquid manures. The first flowers to appear should be pinched off to conserve the plants' strength. Keep the atmosphere dry at night.

29. Most smooth-barked trees and practically all fruit trees are subject to the attacks of San Jose scale. These trees should be sprayed with one of the soluble oil mixtures which can be purchased.



Liming the garden in the fall will improve the productivity of the soil



Dead vines from the vegetable garden may be added to the compost heap



When the bulbs are well rooted they can be brought into the house

*DOWN in the medders bock o' my born they's a kinder swampy corner, oll hummocky an' full o' ev'ry sort o' long grass, which fair turns blue with fringed gentians in the fall. For a couple o' weeks, if the hard frost holds off, 'Lisa goes down there ev'ry few days an' picks a pitcherful, but we never gets tired o' em. They's so durned purty an' blue—same as the sky; an' they's about the last o' the year's wild flowers, too, 'cept a stray v'let here an' there. Them late v'lets is the blue kind, if ye'll notice—I reckon that's the November wild flower color, somehow, same as they's others for the other seasons. In the spring it's white an' yaller, pink an' light blue, mostly, like the weather. Then as the sun gets hotter the colors change an' come stronger an' deeper, 'til along in August ye see the scorchin' red o' the cardinal flowers. After that they begins to cool off ag'in; more yollers, the blues an' purples o' the asters, the browns o' the grass an' leaves, an' fin'ly a patch o' blue at the very end. Blue's a good color any time—soft an' restful like an' cool. But they ain't no blue quite as good as them little fringed gentians down in my swamp medder, with the rusty dead grass oll 'round an' the dark green cedars along the fence.*  
—Old Doc Lemmon.



A good bonfire of the odds-and-ends such as cornstalks, dead branches, etc., is a great help toward general garden cleanliness and insect pest control



Burlap covers should be placed over the boxwood as winter protection. These bushes are not really hardy north of New York



Succession plantings of beans are now in order in the greenhouse. Plant in rows 2' apart





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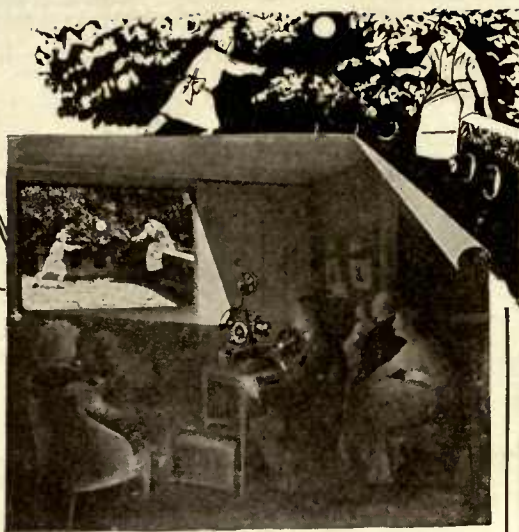
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## Venetian Blinds and Their Kin

(Continued from page 39)

less usage rather better—and its edges cannot get crumpled and frayed if it is not pulled up straight. The great durability of Venetian blinds is amply attested by many that have been in use for nearly a century or even longer. As to the second objection, it may be answered that whatever floating dust collects on the surface of the slats soon becomes visible and clamors for removal, which, on sanitary grounds at any rate, is much better than having it absorbed into, or encrusted upon, the texture of a roller shade. It is perfectly easy to clean Venetian blinds thoroughly by drawing them all the way down and then tipping the slats vertically down and next vertically up, thus exposing in turn each side of the slats to be dusted with a brush or wiped clean with a cloth.

### Hanging Blinds

The practical details connected with the hanging of Venetian blinds naturally demand some attention. In a window constructed with a sufficiently deep jamb, the box at the window head may be set within the jambs and as close to the glass as may be desired. If glass curtains are used, hung close to the sashes, or separate sash curtains, attached to the upper and lower sashes, the Venetian blind box may be set back from the glass far enough for the slats to fall free of them when the blind is lowered or raised. If the curtains are hung farther in from the sashes, then the blind may be moved close up to the glass and occupy the same space that a roller shade, similarly hung, would take. If one wishes to confine the blind rigidly to one vertical plane of movement so that it may not in any way interfere with curtains or hangings, a grooved strip may be attached

to the jambs, in which the small ends of guide rods, set at intervals among the slats, slide freely up and down.

When the blind box is set within the window jambs there can be no interference with the arrangement of hangings. When the window jambs are not deep enough to receive the blind box at the window head, it may be set on the window trim and the hangings may depend from a rod projecting slightly from the trim and enclosed in a detachable valance box or cornice.

When Venetian blinds are used with ranges of windows or with casements that open inward—casements ought to open outward, but sometimes do not—they can be managed with just as little difficulty and rather more grace than roller shades under the same conditions. The roller shade attached to a casement or to a so-called French window is a decorative abomination and need not be considered.

Akin to the Venetian blind—it may even have been its remote ancestor—is the split-bamboo shade, which has this advantage, that it is thinner and takes up rather less space than the ordinary Venetian blind. It has not, however, the same powers of adjustment and when lowered it only modifies the light and never wholly excludes it. Neither does it permit the direction of the light to be regulated. The strips may be of various widths and also may be either stained or unstained or else painted any color desired. For rooms where there is a semi-Oriental note in the furnishing or where less of elegance or of formality in the appointments is permissible than in rooms of a more carefully studied scheme, the split-bamboo shade may often be found an acceptable alternative to the more courtly Venetian blind.

## Kwa-Cho—The Flower and Bird Prints of Japan

(Continued from page 27)

Hishikawa Moronobu's Book of Flowers and Birds issued in 1683 under the title of *Shimpan Kwa-Cho Yezukishi* is an example of the earliest sort of Japanese wood-block Kwa-Cho. Moronobu (1625-1694) was the first to appreciate the possibilities of the woodcut, and to initiate the Japanese Yehon, or picture-book, in which the illustration was given a place of greater importance than the text. His Yehon *Gusa Awase*, too, presented pictorially a collection of plants accompanied by poems upon them. Thence onward the Kwa-Cho prints developed. We have Isoda Koriyasu (1760-1780), Kitawo Shigemasa (1739-1819), Kitagawa Utamaro (1753-1806), Utagawa Toyohiro (1763-1828), Katsushika Hokusai (c. 1760-1849), Ichiryusai Hiroshige (1797-1858), followed by Keisei Yeisen and the later artists of Yedo (Tokyo), Kyoto and Osaka, also including the Kwa-Cho subjects of the masters of the *Surimono* prints (prints of occasion), all of them designing exquisite Kwa-Cho. But of them all the Kwa-Cho prints of Hokusai, "Old Man Mad with Painting," as he liked to style himself, and of the incomparable landscapist, Hiroshige, stand forth pre-eminent. Though rich in power and invention, the Kwa-Cho of Hokusai suggest the Chinese ancestry of the art more than do the Flower-and-Bird subjects of Hiroshige.

I recall going to the galleries of a dealer in Japanese prints with a friend who wished to send a Kwa-Cho print of fine quality as a wedding present. The choice was between A Camellia and

Blue Bird and A Pink with Butterfly and Bird, both being equally beautiful. The matter was settled by the Japanese attendant, who suggested, with many apologies for his presumption, that perhaps the pink, butterfly and bird would be more lucky than camellia and blue bird if one was to follow the Japanese superstition that since the camellia flower was so easily broken from its stem it was not suited for wedding decorations, but was considered highly appropriate for funerals. As to the pink, it was an emblem of love just as the *cho* (butterfly) was the emblem of joyful union.

### Symbolism in Kwa-Cho

The Japanese are very particular about these matters. With them everything is symbolic or emblematic, and they would not think of combining the opposed "elements" except with a definite "literary" intention, or as subtly conveying particular allusion.

The "etiquette" of flowers is of ancient foundation, while certain flowers are invariably associated with certain birds. Thus the Bamboo and Crane symbolize longevity and happiness. The Plum Blossom and the Nightingale are pictured together, for the Japanese remember that it has been said "the voice of the nightingale is the perfume of the plum turned to music." Lafcadio Hearn wrote "Though the plum flower is certainly a rival in beauty of the cherry, the Japanese compare woman's beauty—physical beauty—to

(Continued on page 64)





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## Kwa-Cho—The Flower and Bird Prints of Japan

(Continued from page 62)

the cherry flower, never to the plum; but womanly virtue and sweetness, on the other hand, are compared to the plum, never to the cherry." The Iris is an emblem of Victory, the Peony of Regal Power, and the Wistaria of Youth. The Wistaria and Cuckoo symbolize Summer, while the Orange-blossom and Cuckoo symbolize the memory of departed things. To the Japanese, the Falcon is a symbol of generosity and nobility of disposition, the Mandarin Duck of conjugal felicity, the Wild Goose of caution, the Crane of longevity. There are reasons for this based in legend. For instance, the Crane is an emblem of longevity because the Japanese in centuries past believed this bird lived to an age of two thousand years, at which time it turned from white to black, while at six hundred years it gave up the happy indulgence of eating and subsisted on fluids only.

The Japanese assign a plant or flower to each of the months.—January has the pine, February the plum, March the peach, April the cherry, May the wistaria, June the iris, July the morning-glory, August the lotus, September the seven grasses, October the maple, November the chrysanthemum and December the camellia. Then there are the four flowers for the seasons—Spring with the daffodil, Summer the lily, Autumn the lotus or the chrysanthemum, and Winter the crimson plum. Autumn also has its separate list of plants—lespedeza, blossom of the Susuki, wild pink, yellow valerian, Chinese agrimony, morning-glory and Eulalia.

### Illustrating Hokku

Nearly all the Kwa-Cho prints are allusive illustrations to well-known Japanese poems. The Japanese people are as fond of poetry as the Italians are of music. As the words in the Japanese language end in syllables, or in n, a variety of rhymes would be impossible, hence the Japanese poetry completely disregards rhyme. The forms of the poems are also confined to alternating lines of five and seven syllables, ending in the Uta or Tanka form with two lines of seven syllables, whether the poem is of the usual length of 31 syllables or more. The epigrammatic Hokku or Haikai contains but three lines of seventeen syllables in all, arranged 5-7-5. To know something of the poems that accompany the Flower-and-Bird prints is one of the delights in collecting them, and one curiously neglected by collectors who scratch only the surface of the pleasure to be had in knowing all about the things they possess.

On a Kwa-Cho of a cherry branch and woodpecker one may chance to find this poem by Joso (1663-1704):

*Kitsutzuiki no sagasu ya  
Kare-ki wo sagasu  
Hana no naka,*

which one may translate: "Amid the blossoms of the cherry forlornly the woodpecker seeks a withered branch." On a Kwa-Cho of a flower above which is a soaring skylark may appear Sampo's poem,

*Ko ya matan  
Amari hibari no  
Taka agari,*

"Too high soars the nightingale whose little ones left in the nest alone long for her return." I have a Kwa-Cho in which a wagtail is the bird depicted. Above appears this poem by the famous Boncho, master of the haikai form,

*Yo no naka wa  
Seki-rei no o no  
Hima Mo nashi,*

which may be rendered, "Fleet as the day is life. The Wagtail flicks its tail and lo, life vanishes!" As an example of the Tanka form we find on a Kwa-Cho of a cherry branch and bird with a great moon in the background, this ode of the poet Saigyō (1115-1188):

*Nageke tote  
Tsuki ya wa mono wo  
Omowasuru  
Kakochi-gao naru  
Waga namida kana—*

"Overcome with pity for the world, tears flood my eyes, Ah, can it be the moon whose melancholy light has saddened me to-night!" This recalls to mind the story of how Saigyō on being requested to scare a bird from the branch of a blossoming cherry, whose beauty of color was being interfered with by the presence of its jarring color note according to the ideas of the extravagantly æsthetic master of the garden, so vigorously whacked his fan against the branch that it killed the bird as well as scattered the cherry blossoms, much to the master's displeasure. When Saigyō returned home he was met by his wife, who related to him a dream she had the night before, wherein she dreamed that Saigyō had struck her with his fan. So overcome was he with remorse at having killed the bird, which incident he connected with the dream, that he withdrew in sadness from the world.

Perhaps you, too, will come to find an interest in the Kwa-Cho prints, and although one might write volumes upon this single subject, I shall be content if I have here hinted at their allurements in a manner that will suggest independent research.

## The Sofa as a Decorative Feature

(Continued from page 34)

The French artists may at times have developed a little more florid designs than did their English competitors, but there is grace and delicacy in their types of furniture that are lacking in any other masters' work. They are also noted for their nicety of proportions, thus assuring to them a place in the decorative field for all time.

The taste for luxurious furnishing that was brought about during the Restoration, is responsible, in a great measure, for many of the upholstered pieces of that day. They were featured in the homes of the wealthy, more especially during the reign of Charles the Second, who used for the covering of his household belongings, fabrics made on French or Flemish looms. His training led him

to demand vivid coloring in furnishings, which soon came into vogue.

For some time the public have been demanding better and more appropriate furniture for their houses, and much of the present-day upholstery has been copied from museum pieces or adapted from them to conform to the period exploited. It is also an acknowledged fact that the type created a century or two ago, is absolutely perfect in design and execution.

There is an absence of distinction in many of the other American types, owing to lack of time spent in their designing.

Let us take as an instance the Classic era, where the dignity and simplicity of  
(Continued on page 66)





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## The Sofa as a Decorative Feature

(Continued from page 64)

the furniture were well worthy of imitation. During the time of the Renaissance, many motifs had their origin in the Classic designs, applied, however, with a freer hand, and possibly a more colorful treatment. It was then that rich brocades came into vogue, to be used as coverings for the elaborate pieces of furniture.

Later on, when luxury and pomp centered around "the Sun King," as Louis XIV was called, the Gobelin establishments came into existence, noted for their furniture, as well as for their tapestries. Seats for chairs and sofas were much wider, for space was needed for the spreading of petticoats and the elaborate satin coats worn in those days.

Upholstered sofas, many of them showing Dutch influence, were found in the William and Mary Period, although it is hard to draw a line between that and Queen Anne's time. It was the commencement of a domestic style which meant comfort rather than a strict adherence to beauty of outline. After that came the Georgian Period, when the artist artisans, such as Chippendale, Hepplewhite, and Adam, came into vogue.

The couches which frequently appeared in Southern homes in this country, from 1645 to 1670, were very expensive, but in reality were only long chairs, without backs. The turned couch came in later, about 1700. The next innovation was the "Duchess," which was of the Chippendale type, consisting of three pieces which locked together with metal clamps.

Hepplewhite and Sheraton did practically nothing along this line, but during the Empire and Directoire Periods, we find many fine examples. These were often made of well selected mahogany, the sides enriched with diamond-shaped panels, marked off by ebony beads. These sofas were popular in America, during the early part of the 19th Century, some of them being very beautiful in design.

### The Adam Influence

Robert Adam's works stand out distinctly from that of the other master craftsmen. During his reign there was a decided change in furniture making, a return to the Classic style which necessitated greater delicacy of treatment. He came into power when many countries had grown weary of the magnificence in both English and French courts, a time when a change was imperative. In both interior decorating and design-

ing of furniture, he showed an originality and charm that are fully appreciated today. In his work there was a feeling of the Louis XVI Period and he also borrowed many ideas from the Chinese. His designs had a dignity and subtle elegance shown by no other artist in the furniture world.

Many of his pieces were made of mahogany, others of rosewood or walnut, each one was finished with a nicety of detail and richness of design that make them particularly effective against the white wainscot of the modified Colonial house of today.

If we are fortunate enough to own a Duncan Phyfe sofa, it is indeed a treasure trove. His works are distinguished for their sweeping curves, charming details, and wonderful proportions. The legs of his sofa, delicate in design, sweep outward with infinite grace and show a concave curve which makes them without duplication at the present time, as he never copied from his predecessors. Despite the demand for Empire during his day, he kept to delicate treatment in his use of brass ornamentation, which was his own special craft.

### Modern Tendencies

Fortunately, today we are eliminating the cheap, shoddy pieces that were so prevalent several years ago, replacing them with well designed, practical bits, thus creating more homelike rooms. On account of the limited space in the average apartment, sofas are less cumbersome than formerly. The thickness of the arms and back has been materially reduced without any lessening of comfort. Down cushions are being used extensively on account of their durability and comfort, and the element of decoration they bring to a sofa.

We are wont to think of the old time sofa as stiff and uncomfortable, recalling the haircloth coverings of years gone by. Now these can be replaced by charming fabrics which often produce an up-to-date touch in interior decoration and permit a sofa of a different type to mingle harmoniously with pieces of other periods.

There are many charming effects that can be obtained in the coverings for these important bits of furniture from the cool flowering chintz with its cheery touch, to the rich brocaded textiles that have an alluring charm all their own.

Remember your home is an indication of you. Only by a harmonious blending of beautiful and appropriate things, can the setting be made worthy.

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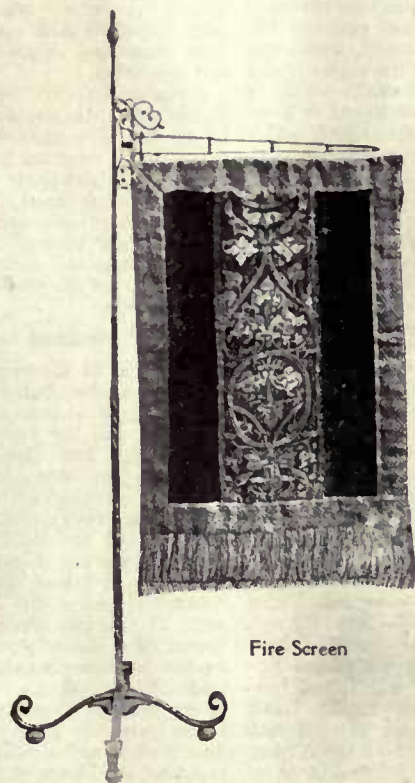
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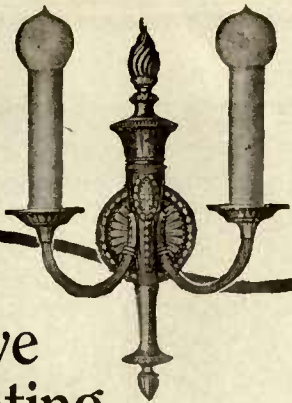
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## The Patio—An Architectural Heritage

(Continued from page 40)

It is a known fact that the patios of Spain are, as a rule, more beautiful and sumptuous than those of Latin America, but the latter have the attractiveness of their tropical flowers which remind one strongly of those of Andalusia, filled with the delicate perfumes of orange-trees and carnations. The patios of Castile, Leon and Aragon are serious and magnificent in the old manorial houses as well as in the castles, and those of Andalusia are so extremely beautiful that they can never be cast into oblivion once a person has seen them. In some cities, such as Seville, the patios are, in truth, their glory and pride, and there are some worthy, indeed, of the traditions of the Arabs, being so beautiful and attractive that it is still said in Spain that when a wealthy person of Seville would have a house built he would order the architect as follows: "Make me a patio, and with what is left, a house." And thus the Spanish patios have become famous the world over. They combine the peace and silence of the monastic cloisters with the pagan gaiety and beauty of the Arabic and Pompeian yards.

### Transplanted Patios

Our readers will undoubtedly fully understand why in all Latin America the patios constitute the most interesting themes and current topics of the day. The Spanish conquerors and colonizers settled in America from California to the extreme South. Even today in the old cities on the Pacific Coast Americans are able to find vestiges of these patios. Those of Mexico, Cuba and other Latin American countries remind us of the Spanish patios. They are generally made of rubblework, are whitewashed, and their pavement is made of brick. Those of Spain have the columns of the gallery made of marble and in the walls of the interior of the gallery high friezes of Moorsque glazed tile, of vivid colors, precious drawings and iridescent reflections open to the light of the sun and moon, which can easily reach them. In the center of the Spanish patio there is nearly always a well with artistic ironwork, and in those of Andalusia a fountain around which flowers and plants grow profusely. In the patios of America there are flowers, too, and fountains, the latter being of Oriental origin and design.

These patios of classic Spanish architecture are reached from the street by the zaguan or corridor which is closed with a magnificent front door grating of iron. Across the patio, in front of this entrance, is located another grating leading to the garden which extends itself behind the house. When the house has a top floor, the stairway on one of the sides of the gallery leads one to the interior of the building, without detracting from the beauty of the patio. This form of stairway, however, is rather an adaptation, made previously by the Spaniards themselves in the colonies, than the classic manner of developing the stairs in the native country.

So it may truthfully be stated that the Spanish houses of Latin America have their origin in the Far East, having gone through a period of development in Greece and Pompeii, and having been inspired as well by the Arabic influence, which in Spain has left such wonderful works of art as the Alhambra of Granada and the Alcazar of Seville, these being in truth the realization of the Arabian Nights in all their glorious splendor of a phantasy lit by the legendary torch of Mahomet, for which the most celebrated artisans of India, Bagdad and Damascus came,—to finally reach the world of Columbus where their peculiar beauty is reproduced under the golden rays of the tropical sun and the moonlit nights of

the western latitudes, in the midst of the splendors and sublimity of Mother Nature, astonishingly luxuriant.

### Latin American Types

But the requirements of modern life, unfortunately, are casting all this aside, and who knows if in America the Spanish patios will begin to fade away, as is already happening in the large cities of Spain where all the houses are modern and have several stories without patio, and in the modern cities of America, San Francisco, California, Mexico City, Montevideo, Buenos Aires? These patios still exist in Havana and Vera Cruz, and how ardently we would wish that those patios that have passed in such a glorious manner throughout the centuries would not die in America! For it can well be said that the history of the civilization of those countries of the New Continent is written on them.

The patios can exist, notwithstanding the requirements of our modern life. There is absolutely nothing more adaptable to all times and all civilizations, as is clearly demonstrated when we state that they existed under Greek paganism, under the Roman Empire, under the austere spirit of the Castilians as well as under the dreamy spirit of the sons of Mahomet and in the new American colonies on this side of the Atlantic.

### For All Climates

Moreover, the patio can adapt itself to all climatic conditions. There are patios in Northern Spain, in Salamanca, Leon and Burgos, where, during the winter time, the snow completely covers the ground, for be it known that the patio can well be covered with a glass roof. And we likewise see them in the south, in Andalusia, where the heat is as intense as in the tropics, because the patio is covered with a large canvas awning which protects you from the ardent rays of the sun, and metamorphoses the garden filled with flowers, with fountains and marbles, into the most exquisitely delicious place of rest and recreation.

Religious and civil architecture has also adopted this structure of the Spanish patios. The convents and missions that exist in America from the time of the Spanish conquests still retain the traces of these most beautiful patios, and in all Latin America the old palaces of the Spanish viceroys are to be found, constructed in the same manner as the old houses of Seville, with the large interior patio.

### Modified Styles

The style of the architecture of the patios has also been modified to a certain extent as time has elapsed. At first they had the classic simplicity of the Roman and Grecian courtyards; later on they were embellished with attractive ornaments, paintings, drawings, stone work, arabesques and inscriptions of the Arabian courtyards, tiles and marble incrustations, jaspers and even perfumed woods as in the Alhambra. After this came the classic patio of Castilian design with the influence of a Gothic style. Later on we see the real Spanish patio which was introduced in America, the style being of the Spanish Renaissance, as the one of the University of "Alcala de Henares" near Madrid and similar to that of the palace of the Dukes of the Infantado in Guadalajara (Spain). Then a little later on the patio of the so-called Greco-Roman style came to Latin America and it has since predominated in the Spanish colonies, being the style created by a famous architect, Francisco Herrera, who constructed the magnificent Monastery of the "Escorial" near Madrid.

(Continued on page 70)



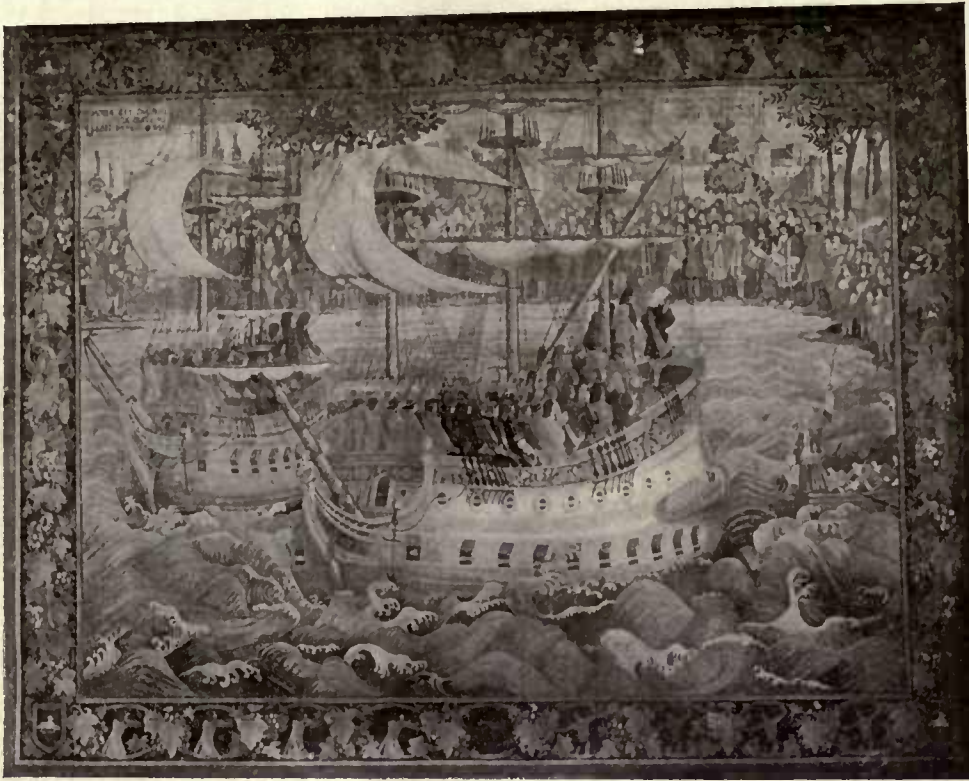
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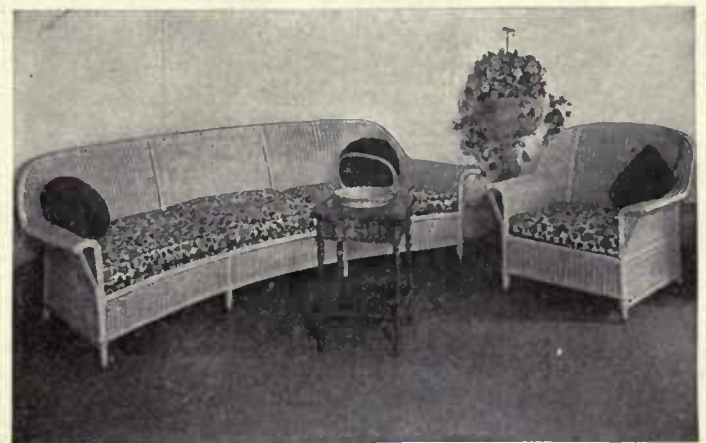


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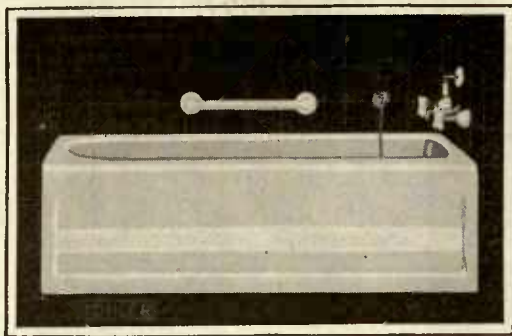
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## The Patio—An Architectural Heritage

(Continued from page 68)

This style, which is extremely brilliant and very beautiful in certain buildings, is very appropriate and adapts itself to the patios of private residences. All the patios of Latin America can be said to follow this design. In Cuba and Mexico especially this can be easily proven.

In the old houses of the wealthy classes in Havana we still find most interesting patios which give a very good idea of the true value and importance that they have had as far as Spanish architecture is concerned. In Mexico and in South America the patios are likewise most interesting, and in Lima (Peru), Bogota (Colombia) and La Paz (Bolivia) many patios of classic style are still to be found.

### The Works of Herrera

The most noted architects of Spain were responsible for these patios. According to the chronicles of those by-gone days, the wonderful Herrera, author of the "Escorial," resided in America for a long time and left the imprint of his genius in many cathedrals, churches and palaces, besides leaving a large number of architects who continued the

traditions of Spanish architecture in all Latin America.

The only difference existing as a rule between these patios and those of Spain of the same time is shown in the material with which they are built. Those in Spain were always made of stone and those of Latin America of rubblework recovered with lime. The patios of America as well as all those of Greco-Roman style are completely uncovered like those of Castile. In Andalusia (Spain) the patios are covered with awnings during the warm months, but this custom was never followed in Latin America.

In conclusion, we may state, as we did at the beginning of this article, that the patio is one of the main characteristics of Spanish architecture, of the greatest beauty, and gives you a perfect idea of the spiritual expression of the Spanish people, who still retain in their souls Greek and Roman paganism, the mysticism and austerity of mediæval times and the day-dreams of the Arabs. Hence the reason why Spanish patios are impregnated with the tranquillity of monastic cloisters and the gaiety of Pompeian *impluviums*.

## Furniture for a Bachelor's Room

(Continued from page 46)

How usually beauty-starved are our bachelors, unless they boast interpretive souls of their own! How uncomfortable we make them with our preconceived idea of high minds that scorn mere charming surroundings! How irritating it must be when we kindly provide them with feminine fripperies and furnishings, dimly sensing that they must appreciate colorful comfort as we do, but failing to incorporate the masculine *raison d'être* into the scheme. Who cannot picture a man's sheer disgust at frilly curtains, embroidery, and heart-pincushions in white over blue, a silly bed, and inane Madonna pictures! Any real man would stay out to escape it!

### What a Man Likes

Aside from estheticism, what a man wants is a place to put his ashes; nice clear windows to let in the light for his shave, and no ruffles to pull aside to see if he has to be bothered with an umbrella that day. He also wants an easy place to write letters; a bed that does not look like a bed, but that feels mighty good to get into at night; a soft, squashy lounging chair and a good reading light, and plenty of room to stretch in. A man hates to have no room in which to walk. He abominates having to sidle round the bed to get to the bureau, where he at last deposits what is left of his falling ash on the pin tray. He likes things clear cut and to the point, without any fuss and, above all things, easy. He likes decent, manly places to keep his things. He hates to grope around desperately in a needle-case for his collar buttons, or in a work-bag for his razor; to have to thread his neckties through one of those asinine beaded affairs, or to stow away his handkerchiefs in a folding case that laces.

So in the more generalized room surroundings, a man appreciates any source, either suggestive or actual, that provides him with a nice dingy tan or gray wall covering that improves in appearance as his waves of tobacco smoke beat against its surface. A thick, soft, dust-colored rug, with only hints of other color in it; window bare to the light and the sun; furniture that will not scratch. since it has not an over-

polished finish; adequate storing places for raiment—a tall-boy, a chest, a chiffonier, if all of these by chance are needed. A couch bed or a day bed that is not only comfortable at night, but masculinely good looking in the daytime. A number of soul-satisfying chairs, well made enough to withstand that weary flop of familiarity after the day's work is done; plenty of mirrors, few pictures, and many books. These things, in their various combinations, accomplish the proper and satisfying background for a man.

Less frequently do we find a man grinning sheepishly when caught on a furniture quest: he knows what he wants and he knows that we know that he knows it. More often do we see masculine shoppers wandering through aisles of mahogany, or bachelors in their oldest clothes "doing" the antique shops in search of a bargain. Nor do we impute them with matrimonial intentions. However, if that fateful day does dawn, a lovingly collected group of fine furniture pieces will rob house furnishing of some of its financial terror.

### The Cretannes

In this particular masculine sanctuary, cretonne was responsible for what followed. Some man-creatures have an abhorrence for cretonne, dating probably to their infant days when their little souls wriggled in disdain at the forget-me-not indignities and the blue satin bows with which they were besprinkled. Chintz closely resembling this, that mother used to have in her bedroom, persists in dangling itself before their mental vision at the mention of the word cretonne. This is unfortunate, for you can get as much man-sized cretonne as you can afford to pay for.

This particular piece was made to its last thread, and looked in spots like an old block print. Its mysterious cognomen, "Ardoise and Grey," was well interpreted by the wide dull greenish-blue stripes alternating with those of a lighter greenish-gray. Sizable diamond shapes of a light greenish-blue, cut at intervals into the dark stripes, and were connected by a vine of the same tone. On the diamonds of greenish color were bowls of kochi-red tulips, and baskets

(Continued on page 72)

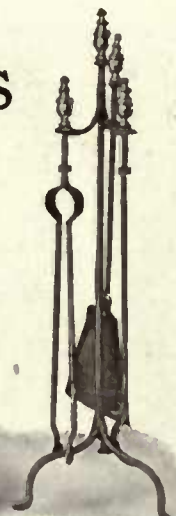


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IN homes which are noted for their distinction, you are most likely to find Ovington's wares. For Ovington's always have an unusual array of "happy thoughts" of decoration.

And there is no better place to buy your Christmas Gifts—for Ovington's prices are moderate—and no better time than now. Christmas Gift Book is now ready.

978—To keep the wood in order and the hearth clean this brass wood box is the correct thing of polished brass hammered in an antique design, 16 inches wide, 16 inches high and 29 inches long. Price \$35.00

1143—Scuttle of hammered brass, bright finish. 18 in. high, 10 in. wide and 15 in. deep. Price \$20.00

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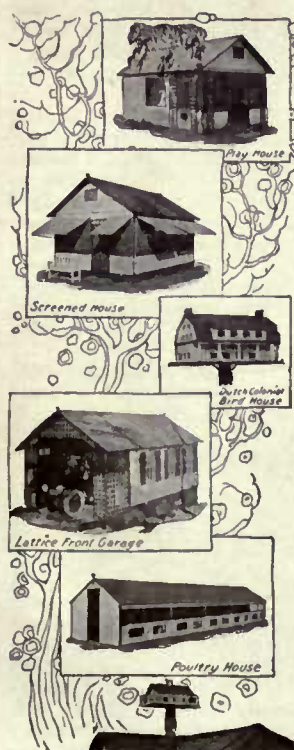
### Spring Plans in the Making

The sooner the house plans for next spring are completed the better, in order to take advantage of present lumber prices. Look through the Hodgson Portable Houses Catalog and make your selections. You will be surprised at the variety—cottages (one to ten rooms), play houses, bird houses, bungalows, sun parlors, barracks, garages, churches, etc.

Every Hodgson House is built to stand years of service in any climate. Sections are shipped painted and ready for bolting together. Skilled workmen plan and construct these houses, but you will not need a skilled workman to put your house together. The process is simple. Even doors and windows fit perfectly in place.

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## The Storm King

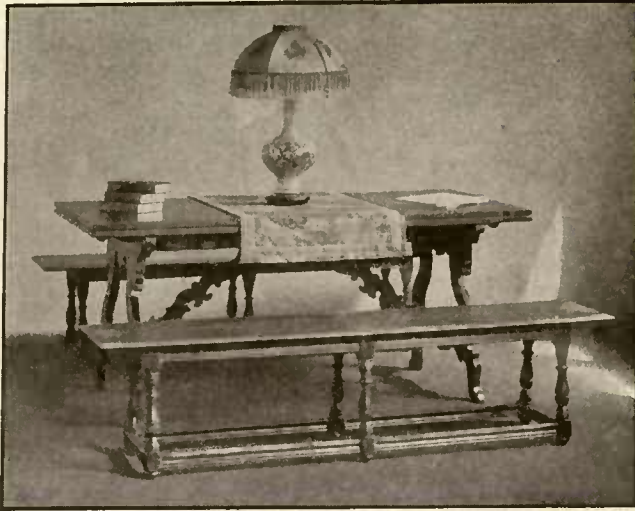


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*An interesting brochure concerning Berkey & Gay furniture, with illustrations, sent upon request.*



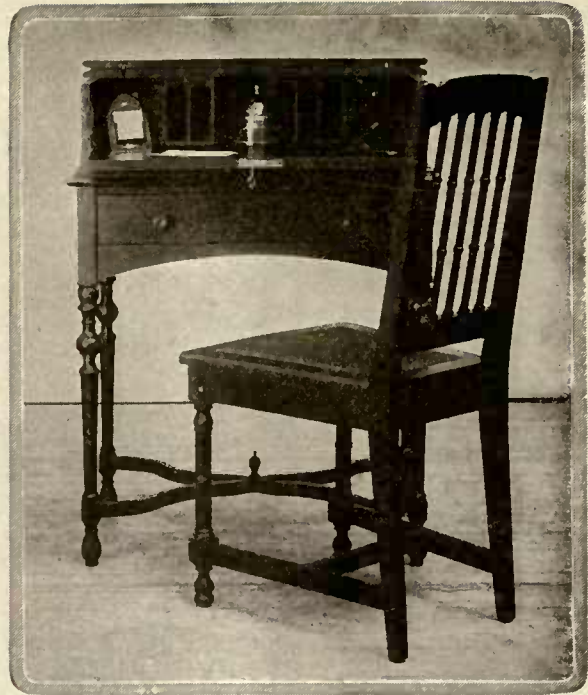
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*A suitable desk that requires very little space and still gives room for writing comes in a good design*

## Furniture for a Bachelor's Room

(Continued from page 70)

of roses, red, yellow, and kochi, with dark-centered white daisies. Except for the striking notes of brilliantly warm color, the whole material was a green-blue-gray, dignified and somber.

This was hung in floor-length drapes at the windows, well set back onto the wall, so that the windows were wide and spacious. They were lined with a flame-colored tussah, from which the bachelor-man derived a great deal of secret satisfaction, for the bull story only proves how he loves red. The Ardoise cretonne appeared again as the cover of the day bed and on a pillow. The wall was paneled with thin wood strips, and the whole, inclusive of the woodwork, was painted two tones of light greenish-gray. There were kochi-red and old silver shades on the black and silver scone fixtures, a lamp shade of mustard color on one lamp, of silver gray stippled vellum bound with gold, on another, decorated black on a third.

The floor, of which very little showed, was painted a raw sienna, over which was laid a rug of snuff and black. A decorative note of Chinese red, blue and mustard was to be noticed above the built-in shelves for books, and the books themselves, in their leather bindings, lent much rich color. There were one or two notes of intense peacock blue in the pottery, and several brilliant copper jars.

The bed thing, a most exciting affair indeed, when bereft of its cover presented a single bed with a box spring and a hair mattress, all made up for sleep. In its waking moments, with the cover and the many pillows, it could seat four cronies comfortably, or could spread itself delightfully for the after-dinner nap. The lowboy, or chest of drawers, is made as carefully as a Stradivarius, and in a hundred years or so would be sure to be a full-fledged heirloom. The drop-leaf table, which is large, and which boasts slide-out supports for the leaves, would be a wonderful nest-egg for the dining room, should it ever be afflicted with matrimony.

The semi-Morris chair, well-made, and of sufficiently pleasing lines to redeem Friend Morris, is always a favorite with the men-folk, the way to a man's heart having been replaced by the Morris chair. I am glad to have found one that can be esthetically recommended. The Chippendale table desk of mahogany would be a delight anywhere, with its back and front as either should be, spaciouly accommodated with drawer space.

The Venetian blinds of a dark bottle green make one wonder why these blinds are not used more frequently, and the pillows are a satisfactory dark slate, copper and a deep mustard yellow.

## Kitchen Cosmetics

(Continued from page 49)

painter should understand these requirements. "The priming coat," says Heckel, "being the one on which the adhesion of the entire paint film depends, should be most carefully considered. It should be sufficiently liquid to penetrate every pore and irregularity of the surface, carrying with it particles of the pigment; but this fluidity must not be obtained at the cost of the future strength of the dried film. For the priming coat it is customary to add a quantity of oil and some turpentine or benzine, or, in the case of cypress, yellow pine and resinous woods in general,

some form of benzol. It is easy to overdo both. Only enough of the volatile thinner should be used to avoid a high gloss, to which subsequent coats will not readily adhere. Hard, unabsorbent woods require a thicker priming coat than spongy woods, such as poplar, soft pine, etc. Resinous woods, like yellow pine, again require special treatment—a preliminary varnishing of knots and resinous spots with shellac, and subsequent priming with a fluid priming coat containing a benzol product.

(Continued on page 74)





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You can not do this with ordinary windows and ordinary fly-screens, for with these the screens must come down in the Fall and stay down until Summer approaches. In the

## LUNKEN Unit-Window

the fly-screens are easily raised into the window-box, secure against the attack of any weather, but available instantly should a fine day make their use desirable. Then you can open the windows all the way safely screened from top to bottom.

There are many other interesting features in the Lunken Unit-Window that you should know about if you are considering the building of a new house.

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(Lunken Unit-Windows are exhibited at the Architectural Samples Corporation, 101 Park Avenue, New York, and at the Building Material Exhibit, 175 West Jackson Blvd., Chicago.)



*Woodwork stained and varnished makes an interesting kitchen where there is plenty of light*

## Kitchen Cosmetics

(Continued from page 72)

"The second coat, which in many instances is also (improperly) the finishing coat, should be tempered accordingly. If there are to be three coats (as there should be), the paint should be slightly reduced with turpentine or benzine, so as to promote amalgamation with the priming coat, and to reduce the surface gloss. If it is to be the finishing coat, prepared paint of the average consistency can be used without reduction, but a very little turpentine is sometimes desirable to assist penetration and adhesion.

"The third or finishing coat should usually be employed as it comes from the can. In the case of all coats, thorough, hard brushing is essential, and a round brush is always preferable to a flat brush. The failure of paint is frequently due to insufficient 'elbow grease' with the brush.

"Every coat of paint should be completely dry throughout before the next coat is applied; but it is a mistake to allow a priming coat to 'weather' and become weakened before painting is continued.

"Too much drier or Japan, or cheap rosin Japans, are at the bottom of many paint failures. The manufacturer of a scientifically prepared paint will introduce the proper kind and quantity of driers into his formula, and none should be added in use."

A fit condition of surface is obtained by:

(1) By delaying the application of the priming coat until the wood is

thoroughly seasoned, unless seasoning has been properly attended to in the lumber; secondly, by seeing that the plaster on the inside of the building is completely dry before painting is begun on the outside. A new house should have been heated some weeks before it is painted. In an old house, leaking spouts, etc. should be repaired and the adjacent wood allowed to dry thoroughly before repainting. Thirdly, by avoiding the application of paint in moist weather or when the atmospheric moisture is high. Fourthly, by selecting a dry, mild season, as late spring or early fall, rather than a cold or hot season, as winter or mid-summer, for the work. Fifthly, by seeing that sappy or resinous spots in new lumber are properly treated before painting. Sixthly, by due care on old work that all loose paint and dust are removed by scraping, sand-papering, wire-brushing, dusting or, if necessary, burning, before new paint is applied.

As a rule, it should always be remembered that two thin coats thoroughly brushed out are better in most cases than one thick coat, and that repainting should never be delayed until the under coats begin to loosen seriously.

Only when conditions are favorable should the householder be his own painter. In any case he should study carefully the directions on the can, and unless they are found to apply to his particular job, should consult either the manufacturer or a practical painter for fuller advice.

(Continued on page 76)



*By the use of white paint this little kitchen in the summer bungalow of G. Bovard MacBride, decorator, is made a sanitary and pleasant place*





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UPSIDE DOWN**

—and on the bottom of every leg put Domes of Silence—today's way of protecting rugs and floors and insuring quiet, easy-moving, better - looking furniture. A few taps of the hammer and these rounded, highly polished steel "slides that glide" are on.

A size for every style of furniture—you can get them at your hardware, furniture, grocery, drug, or department store.

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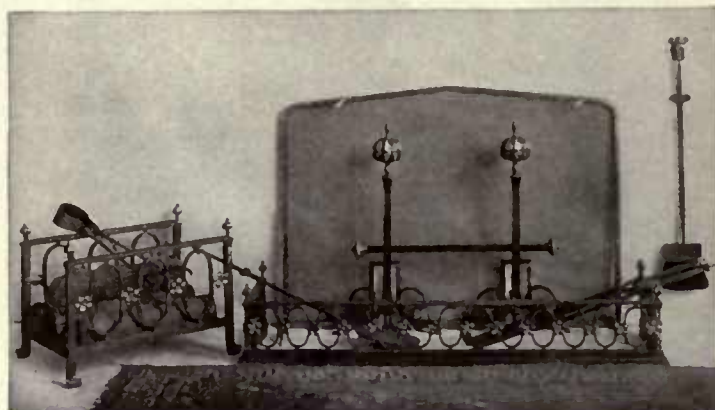


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Send for a conservatory book, it's gratis, and learn of the many delightful arrangements possible in an AGMCO glass house.



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**SOME** exclusive features of the Mallory Shutter Worker:

Made in various sizes to fit all thicknesses of walls.

Enables operation of shutters in any wind.

**L**OCKS the blinds so that they cannot be opened from the outside.

Avoids cold currents of air in winter by keeping the windows shut.

During storms, shutters can be easily closed without raising sash screens or curtains.

Permits instant removal of blind for cleaning or repainting.

Holds blind firmly against house or against another blind, in the case of bay windows, abolishes all rattlings.

Makes inner blinds unnecessary, as it enables you to open and close outside shutters as easily as inside shutters, giving perfect privacy.

Note:—In ordering be sure to state style of finish required and whether Workers are for frame or brick building.

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**MALLORY'S  
STANDARD  
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Saves repair cost caused by pulling blinds in by the slats.

INDOORS - The Mallory Way.







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The 40 feature, 2 oven, 2 fuel range

made to help solve the housekeeping problem for busy women by a firm with 70 years' experience in stove and range building. Find out why its 40 distinctive features make the work in your kitchen more easy and more attractive for either maid or mistress and at the same time actually reduce food and fuel bills.

**SILL STOVE WORKS, ROCHESTER, N. Y.**

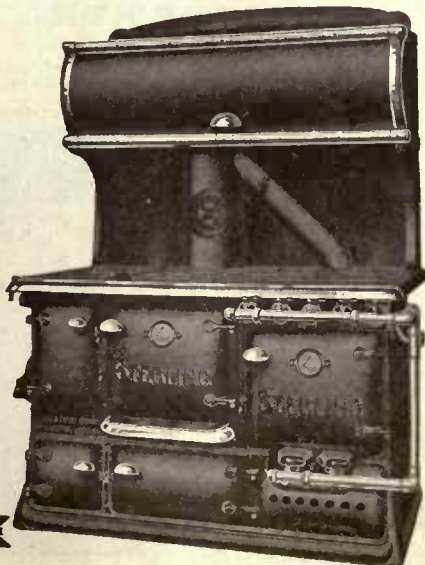
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If you haven't gas connection send for our book on the

**Sterling Range**

The range that bakes a barrel of flour with a single hod of coal.



Cupboards built in around the ice box make a good pantry. The white or gray woodwork preserves the atmosphere of cleanliness. Courtesy of the Frigidaire Corp.

## Kitchen Cosmetics

(Continued from page 74)

Ceilings and walls of the kitchen are improved by the application of flat washes, calcimines, etc., of which there are many on the market. These surfaces are easily kept clean and sanitary and for this reason have been used instead of papers in the kitchen. All discolorations and dirt, grease and dust are removable by soap and water. The best paints are not poisonous and are a great factor in home sanitation.

The kitchen floor is a more difficult problem, as the wear and tear is so much greater than suffered by the walls. However, paint and varnish manufacturers have the problem well in hand and there are paints and stains on the market and varnishes, too, which withstand wear and tear, heat, grease, steam, gases and every other normal nuisance. Of course, this holds good only if they are applied correctly. Floor varnishes should dry in forty-eight hours. Dressings for revivifying linoleums are on the market, but beware of poor ones.

Don't be afraid to investigate! This is another mandate to the Domiologist!

And bear in mind that floor varnishes and stains should be able to stand dragging furniture and foot wear, should be tough, withstand shock or abrasion, and be unaffected by normal contact with moisture. Good surfacers will give enduring service and will permit the scrubbing and washing of floors almost indefinitely. New coats can be added as the wear and tear demands. In addition to paints there are varnishes and stains combined which give the effect of natural stain, and these applied to floors are more than satisfactory. These combinations, too, are useful on linoleums that have aged. These materials are made, it must be understood, to stand wear. Do not ever think of applying a wall stain or paint to the floor, as the floor compositions are made to with-

stand different use. Before using a stain, etc., on linoleum it is well to get advice from a linoleum firm or a top-notch paint firm.

### Enamels or Pigment Varnishes

Probably nothing gives the Domiologist more delight than the effect a fine white enamel gives the objects over which it is laid. Here is a way to keep the kitchen a real blond!

There are many of these enamels on the market which give the refreshing aspect to the kitchen. Many of them have the appearance of porcelain, and can be kept clean with as little trouble. They can be bought in the glossy finish or the flat or dull or mat finish. All the woodwork of the kitchen can be treated with enamels if a charming kitchen is wanted.

The high cost of construction to-day demands the protecting powers of paints. The beauty theory of paint still holds good, but the protective power is predominant and most important.

The use of a good floor oil has been proven by Dr. Wallace Maunheimer to reduce the quantity of dust in a room from 80% to 100%. Flying dust is the aeroplane of disease. Oils, paint and varnish the anti-aircraft guns!

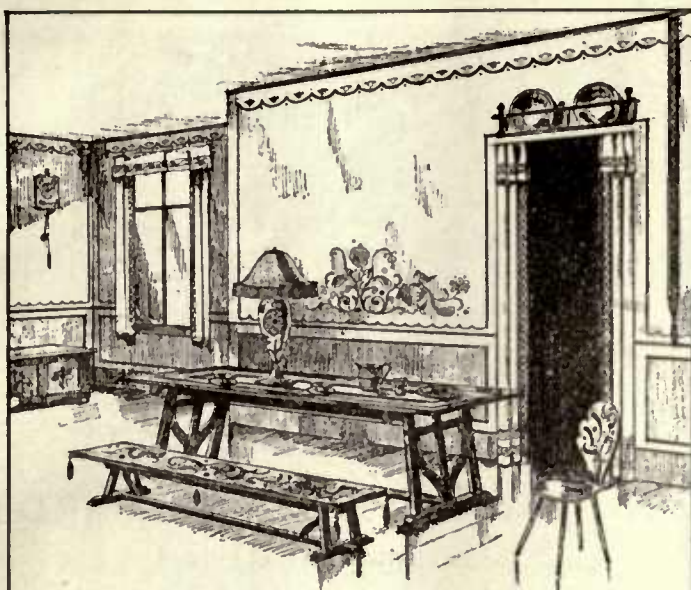
And, finally, read the directions on the can, get the admirable books of directions mailed gratis by the service departments of manufacturers of paint, and buy the best.

And do not fail to realize that the kitchen with a good complexion augurs well for the complexion of every one in the house.

NOTE: (The writer wishes to acknowledge her indebtedness to Mr. G. B. Heckel's booklets on varnish and paint, from which many of the quotations in this article are taken.)







**Xmas Suggestions  
for Searchers after the Unusual.....**

The Czech-Slovak Pottery— The Painted Lamp & Shade..	110.00
Water Jug.....	\$6.00 to \$10.00
Mugs.....	3.00 to 5.00
Coffee Cups and Saucers..	3.50 to 6.00
Plates.....	3.00 to 10.00
Overdoor Plaque.....	0.00 to 25.00
The Embroidered Table Runner.....	15.00 to 45.00
The Door Hangings...pair..	50.00 to 75.00
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The Bench with loose cushion and tassels.....	95.00
The Hand-cut chairs, painted in sets of twelve, all dif- ferent—sold singly.....	20.00
The Peasant Chest.....	100.00

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McHugh has been  
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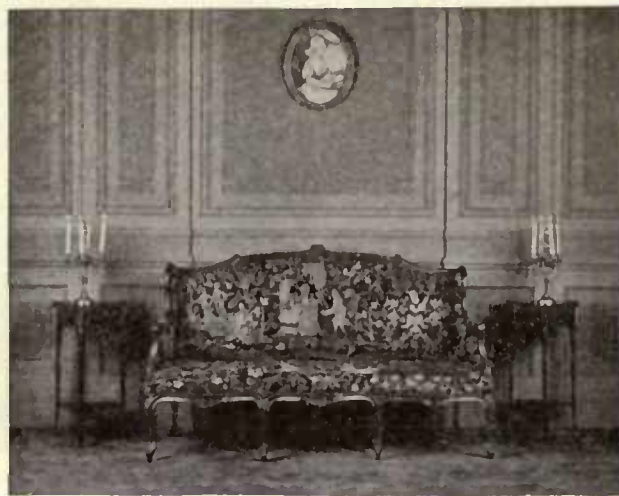
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Biltmore Industries were originated 19 years ago by Mrs. Geo. W. Vanderbilt on the famous Biltmore Estate, where they were operated until 1917, when they were purchased by Grove Park Inn, the finest resort hotel in the world. We have received two gold and one silver medals. We make one hundred and fifty patterns and colors.



We weave over a thousand yards a week and are hardly able to fill our orders at that.

Single widths, seven to eight yards to a coat suit.  
Summer weight, \$3.25 per yard. Regular weights,  
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Samples costing us 10¢ each will be sent on request.  
Please do not put us to this expense unless you are seriously considering our homespun.

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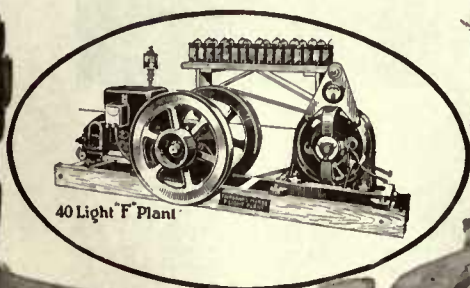


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**Fairbanks, Morse & Co.**  
MANUFACTURERS CHICAGO



*The outdoor storage of root crops keeps them fresh longer than the usual indoor system*

## The NOVEMBER VEGETABLE GARDEN

By WILLIAM C. McCOLLOM

**P**ROMINENT in the outdoor work during November is the proper cleaning of the garden, by no means a pleasant task. Such a renovation will help to keep the insect pests and diseases under control.

All the dead stalks of plants, all accumulation of leaves and litter, dead vegetables—in fact, everything—should be raked to one point and burned. Old pea brush, old stakes and other wood that will not be used again should be added to the clean-up bonfire, the ashes from which will be full of potash and should be scattered on the surface afterward.

Ground should never be left over the winter as flat as when under cultivation. It should be plowed and left fallow, or better still, trenched. This aerates the lower soils, permits the frost to penetrate better, destroying hosts of insect pests. Besides, the constant mixing of the surface and subsoils makes a deep blanket of fertile, productive ground over the garden. If plowing or trenching is too great a task, the surface should at least be roughened with a spike harrow; or, in really small gardens, it can be loosened up with a hand plow.

### Lime and Its Effect on Soils

Have you ever put a few drops of water into a glass containing some effervescent drug, and seen the tiny particles disintegrate when the moisture struck them? That is the action soil undergoes when limed. Its masses are broken up, not only creating a better and more friable soil, but releasing the natural plant food which they contain.

Furthermore, liming corrects the acids in the soil and is well worth applying for this reason alone, even if it had no other virtue.

In heavy soils, lime can be applied in the fall and the ground will be considerably improved by its action during the winter. If the ground is left flat it can be harrowed in; but where trenching is resorted to the lime had best be applied in the spring when the ground is leveled. Light soils had better be limed in early spring for the reason that they are porous and the releasing of their plant food by the action of the lime during the winter would result in much of it being lost through washing down so deep that the plants cannot reach it.

### Fall and Spring Plowing

The constant working of the ground is the secret of soil fertility. Plow now if you can—not in preference to spring plowing, but in addition to it. This will make one more working for the soil, one more breaking up of any hard soil lumps, one more turning of the fertile, well-aired surface soil to the bottom and bringing to the surface the chemically rich but poorly balanced subsoil.

In plowing, work toward a reasonably deep turning of the soil. Too often we see fields or gardens worked but 4" deep with the plow or spade, and then the owners wonder why the plants dry out and perish during the first dry spell. Under such circumstances the roots get no encouragement to penetrate deeply, and extensive surface rooting results.

(Continued on page 80)



*Banking up the celery with earth is one way of blanching the late crop*



*Lima beans remaining after the vines have died should be saved for seed*



# Tobey

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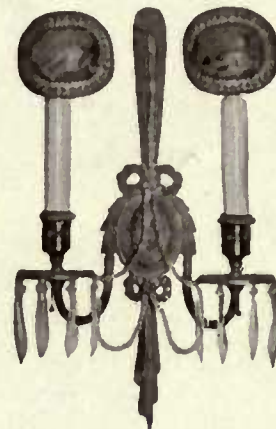
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It looks so entrancing, so opulently beautiful, that the first impulse of many home-loving folks will be to say, "It's too expensive." But that's just the point—it *isn't*! Not lavish spending but excellent taste, and expert skill in selecting the right plants—so that they blend and will grow just so high and give certain effects of foliage and bloom and shade and mass—*these* are the factors that produced the above result, and will produce just as good a result for you.

Indeed, you might spend three or four times as much as this home-owner spent and get much worse results—if you spent it "hit-or-miss" without availing yourself of the knowledge that is freely offered to you, if you will but take advantage of it.

So there's money to be saved as well as the assurance of a charming result if you rely upon experts. We claim that title because of our long experience. Now we are at your service—without charge for our skill and knowledge—with a reasonable charge only for the trees, shrubs, flowers or fruits you buy—from a nursery known to every landscape and plant expert in America for its size, its resourcefulness, its reliability, and its helpfulness.

*Write us to-day and tell us about your lawn and home—we can surely help you to make them even more beautiful.*

**Moons' Nurseries**  
THE WM. H. MOON CO.  
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*which is 1 mile from Trenton, N.J.*



*Chicory can be forced outside in winter by the aid of hot manure and stable litter*

## The November Vegetable Garden

(Continued from page 78)

which soon suffers in the event of unfavorable weather. Plow deep, spade deep, and cultivate deep.

### Protecting the Cane Fruits

Raspberries and blackberries are typical cane fruits. These plants sucker each year, the old canes dying to the ground and the young ones producing the following season. This rapid growth denotes surface roots which must be protected if the plants are to produce abundantly. Heavy mulching with well rotted manure is the best sort of protection, besides supplying the soil with quantities of plant food washed into it by the winter and spring rains. Plants that grow as vigorously as these soon exhaust the soil, and this annual application of manure will keep the fertility up to a productive point. As a matter of mere protection, other materials such as loose litter, seaweed, salt hay, and leaves may be used. While protecting the roots during winter, these mulches do not in any way feed the hungry soil, so it is better to use the manure if possible.

The tops of the cane fruits will often kill back, and in some exposed places in the latitude of New York it is advisable to make some provision against this. The simplest way is to lay some cornstalks so they will act as a buffer

against intense freezing and strong sunshine, but in heavy soils and exposed situations the canes should be buried. Do not attempt to lay them flat, or you will surely break them; about 1' of dirt placed between the plants will relieve the angle of bending, if they are laid on it. They can be covered with about 1' of earth. Leaves or litter placed on top will reduce the penetration of the frost.

### Mulching Strawberries

The strawberry bed should always be covered with a good manure mulch to protect the plants. Any suffering of the roots during the winter is certain to be reflected in a reduced crop the next season.

Most strawberry beds die a slow death from starvation. Mulching them is advisable for two reasons: the protection afforded the plants, and the up-building of the soil. It is also a good practice to scratch some coarse crushed bone into the surface, so it will be available for the plants in spring.

When covering the plants, make sure that no manure—or rather, lumps of manure—lie on top of the crowns, as this is certain to cause decay. A light covering of hay or straw is also helpful in keeping the sun from scalding the leaves.

## Shall We Keep to the Colonial?

(Continued from page 21)

Latitude of choice in this respect is not in the least restricted. In England, the small, simple house has unquestionably attained a higher and infinitely more satisfying level of architectural merit than the corresponding domestic development in America can exhibit for some generations past. This phenomenon is not due to any inherent blindness or incapacity on the part of the American architect but attributable, rather, to some of the causes previously noted.

The British small house development is represented, from time to time, in the pages of HOUSE & GARDEN by admirable examples from which both architects and clients may profit much. Then, again, the lesser villas and the farmsteads of Italy are pregnant with inspiration and afford an exceptionally wide diversity of choice. The minor chateaux and small manor houses and the farmsteads of France are also replete with suggestions for those whose minds are elastic enough to grasp and adapt new ideas at their face value.

But while all these examples are admirable and have much to contribute to our current requirements, there is a rich field of precedent and inspiration much nearer home to which it is the main purpose of the present paper to direct attention—the goodly heritage of American domestic architecture of the Colonial period. In the unpretentious houses of that day and generation, many of our worthiest forebears found a setting in which the necessary simplicity of their establishments proved not incompatible with dignity and substantial comfort.

In considering this subject we must differentiate between the Colonial and the Georgian types of architecture. The Georgian tradition in architecture was the outcome of a considerable degree of social and domestic complexity. It implied and required a due measure of formality in manner of living and was not embraced by our American forebears until they had sufficiently prospered to support a becoming estate and

(Continued on page 82)





## Farr's Superb Lilacs For Fall Planting

Lilac-time is spring-time at its best, and one can scarcely conceive of a garden without the plants "loved by Washington and set by him in the garden at Mt. Vernon." For more than a century the Lilacs planted on Bussey Hill (at the Arnold Arboretum) have bloomed every year, filling the air with fragrance, and proving their worth as permanent features of the gardens.

Among the beautiful Lilacs growing at Wyomissing Nurseries are *Ellen Willmott*, snowy white, with a truss nearly a foot long; *Leon Gambette*, a giant-flowering variety, with blooms almost as large as tuberoses; *Belle de Nancy*, soft lilac-pink. These are only a few of the Lilacs I grow at Wyomissing; there are varieties early and varieties late, new colors and glorified forms, with individual flowers and trusses more than doubled in size. All my Lilacs are grown on their own roots, the only safe way to produce good plants.

### Farr's Hardy Plant Specialties

(Sixth edition, 1918) describes all of these new Lilacs, and other gems for fall planting, including *Deutzias*, *Philadelphus*, *Evergreens*, *Rock-plants*, *Japanese* and *German Irises*, and over 500 varieties of *Peonies*. If you do not have a copy of this sixth edition send for it today.

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burns kitchen refuse, paper boxes, rags, faded flowers, etc., without the use of any fuel other than the combustible waste that is thrown into the neat kitchen hopper. This waste in burning dries the wet waste which is then combustible.

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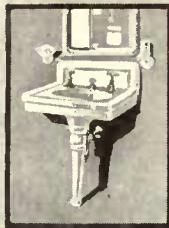
Those who have struggled to remove the very visible soil at the water line—those who have been compelled to employ cutting soaps and similar means to make the inside of their bathtubs appear temporarily white—would appreciate "Tepeco" Baths.

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*If you intend to build or renovate your bathroom be sure to write for our instructive book "Bathrooms of Character."*



The  
**TRENTON POTTERIES CO.**  
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## Shall We Keep to the Colonial?

(Continued from page 80)

entourage. It is essentially a courtly and formal style and presupposes a manner of life to correspond with its aspect, an aspect affecting not only exterior conditions but also interior plan and all the domestic arrangements consequent thereupon. The Georgian style forced upon a very small, and what ought to be a very simple, house, is just as incongruous as it would be to array a little lad of five in a top hat and morning coat. That is to say, the Georgian style as it has too often been interpreted, or rather misinterpreted, within the past fifteen or twenty years. Unquestionably there were plenty of small and simple 18th Century houses of the Georgian species. They were good. And they are still to be found in both city and country. But the 20th Century Georgianists—shall we not rather say "near-Georgianists"?—have paid little heed to the characteristics that gave those small dwellings their dignity and charm.

### True Colonial Models

Simplicity and good architecture simultaneously are perfectly compatible in respect of both plan and design, and our truly Colonial models amply bear out this statement, whether it be the early New England types, the Dutch types of New York, New Jersey and Long Island, or the several types respectively characteristic of Pennsylvania, South Jersey and Delaware, on the one hand, or of Maryland and Virginia on the other. So great was the vitality of all these types that, with certain minor developments and changes, prompted by current requirement, they continued uninterruptedly to be employed all during the period of Georgian ascendancy by those who recognized the Georgian mode as too exacting in formality for their convenience or means. They were, so to speak, the substantial joints and chops of our architectural fare, without which all else would have lacked solid foundation and background. They were ultimately cast aside only in the uninspired mid-19th Century.

The plan of these early types meets all demands for a simplified manner of living. The arrangement is straightforwardly convenient and economic of labor in upkeep. Generally speaking, the rooms are few but large and conducive to a fuller and more constant use than we have been wont to accord them in some of our recent and more artificial schemes. An exception is in the case of mountain or seashore bungalows or cottages. They savored not at all of cramping conventions or restrictive specializing—such specializing, for instance, as separating the place to eat from the general living room. The original conception of such rooms was not far removed in either time or the minds of the designers from the notion of the old English "hall" where, save for the performance of strictly kitchen activities in a place set apart therefor, the family almost altogether "lived and moved and had its being." Indeed, in the early New England houses, this common room was generally designated as the "hall" in distinction from the corresponding "parlor," which occupied the other half of the ground floor in the main portion of the house. Where the rooms were thus few and large they possessed a most complete and elastic utility.

### Style and Utility

Nor did these simple and early types lack style in either plan or design. Rather were they, for the most part, complete and satisfying embodiments of style because of two distinguishing qualities—direction of attainment of the end proposed, and restraint in the

manner of attainment. The reason why they so surely achieved style, was, that they straightforwardly set to work, in the light of their inherited traditions and in the simplest manner that shrewd common-sense prompted, to meet the direct, fundamental needs of the occasion.

### The Early Plans

The accompanying house diagrams of the typical Colonial modes show the simplicity and compact convenience of their arrangement. The illustrations show the several modes of exterior style, the disposition of mass, the methods of using material, and the amenities of detail. It will be seen that climatic conditions to some extent affected the plan as, for example, in the New England central chimney type, the provision of an entry to protect the rooms when the house door was opened in cold or stormy weather, or, in the Middle Colonies and Southern types, the direct entrance into the "hall" or living room, permissible in a milder climate. Every one of these types is susceptible of modern application without destroying either the pristine simplicity of arrangement or the charm of architectural treatment. There is almost invariably abundant opportunity to include bathrooms and similar features of modern demand without at all disturbing the general scheme. The occupants of old houses will generally testify to their adaptability in this respect.

It is not in the least the intention here to urge or to advise that any of the early Colonial types be copied in a spirit of literal exactness. It is the intent to urge that they afford sound points of departure whereon to base either such additions or adaptations as conduce to satisfy, in a dignified and efficient manner, the current demands for simplified household arrangements. Their low ceilings reduce height and save steps; hence are no small item of labor. Their large rooms convey an agreeable atmosphere of amplitude. Their perspicuous plan tends to compactness and the minimizing of household work. Their exteriors are replete with quiet dignity and charm.

### Rebuilding Old Houses

While alluding to the subject of additions to old houses, it is pertinent to point out that not a few apparently hopeless structures of the mid-19th Century supply a good base for sufficient additions at a cost smaller than for the erection of a new house. In such a case, the prime essential to a satisfactory result is that client and architect tackle the problem with the blessed grace of imagination. In the instance illustrated, the rear—if one chooses to maintain the outworn fiction of "fronts" and "rears"—is put squarely on the street, the kitchen is put in the parlor, and a refrigerator is built in the front door. The living rooms open on the side where is the most agreeable outlook of gardens or landscape.

In conclusion, let us realize in our quest for architectural simplicity that tortured Georgian pocket editions, loaded with meaningless and inappropriate adornments, are offensive travesties of a noble style; that refinement and elegance are not matters of size and that they can exist in very small as well as in very large houses. In a small house the scale of details should be kept down and the projections low in order to create a sense of space despite actual dimensions. There are many more solutions for the present problem than by having recourse to that hackneyed bungalow type that smells of mission furniture, burlap and gobbiness.





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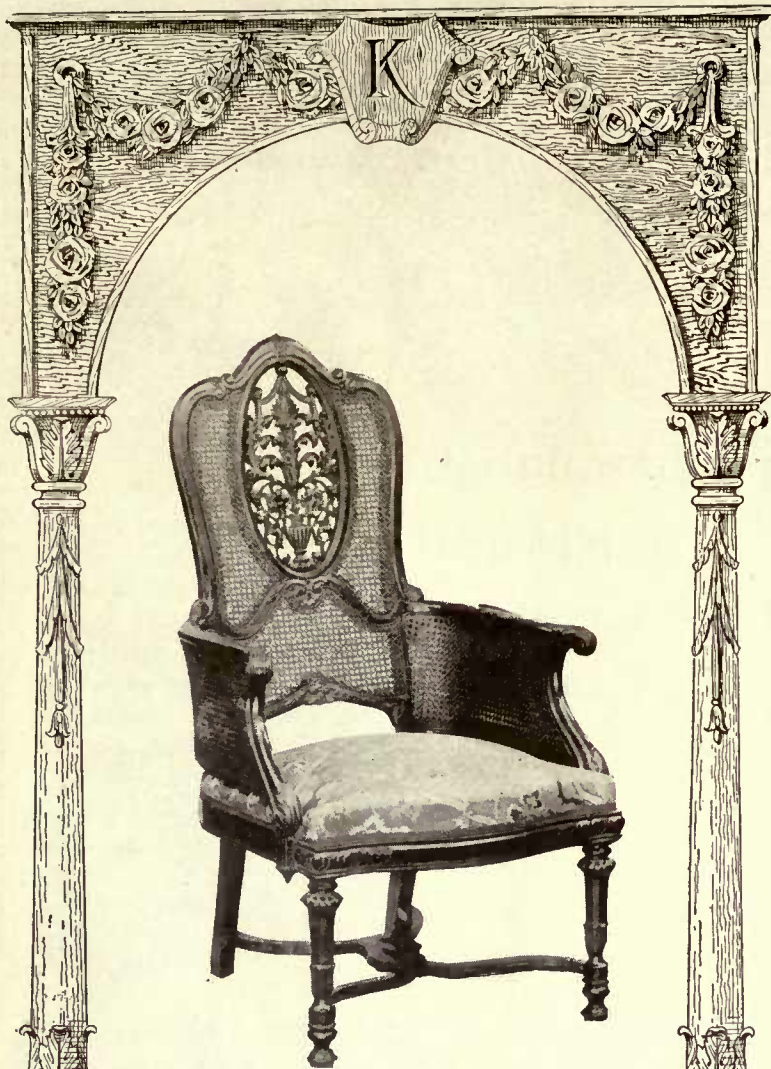
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RICHARD WEBSTER

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from Alloway, as it is now called.

At this period when the Wistarberg Glass Works began to operate, wealth was rapidly increasing in the Colonies, and, as a result, the Colonists were beginning to build more pretentious houses than those that had sufficed in the pioneer days. Consequently there was a great and increasing demand for window glass and, likewise, for glass bottles of various sorts. These two products formed the staple output of the Wistarberg works and insured the financial success of the undertaking. But other articles of household ware were made as the demand for them became increasingly manifest.

An advertisement in the *Pennsylvania Gazette*, in 1769, conveys some notion of the ware produced at Wistarberg. It reads as follows:

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"Richard Wistar."

(Continued on page 86)



Small, light, hyacinth-blue bowl. Courtesy  
of R. W. Davids



Light greenish-blue pitcher.  
From Wistar Works, near  
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Put your own key  
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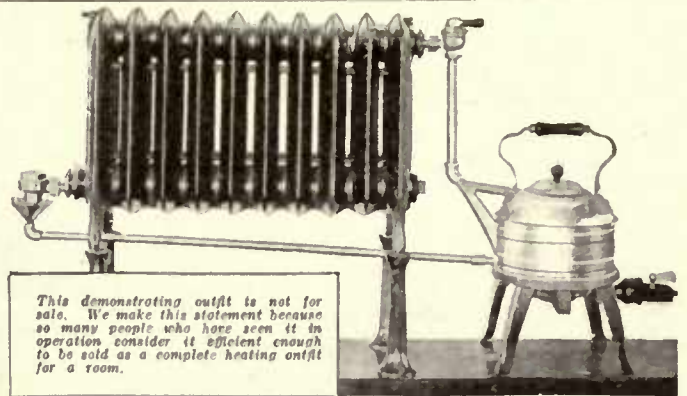
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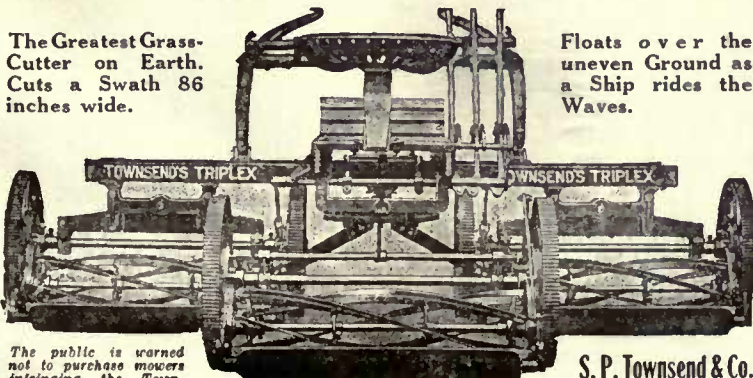


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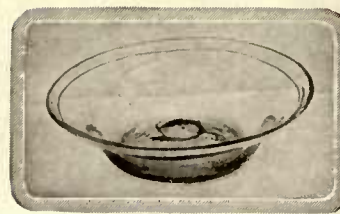
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Light sea-green flaring cake dish.  
Courtesy of J. C. Nippes



## Old South Jersey Glass

(Continued from page 84)

Besides the items noted in this advertisement, there were dishes, bowls, pitchers, the various sorts of drinking vessels, pickle jars, snuff canisters, drug bottles, scent bottles, lamp glasses, measures, vases, mustard pots, and other like objects of utility or domestic decoration. The inventory furnishes an interesting comment upon the social habits of the time. It is with the items noted in this latter list that our present concern lies.

Pieces of the Wistar glass are still to be found in South Jersey, in all such haunts as the collector is wont to nose out and go poking into, in quest of treasures—old farmhouse kitchens and pantries, garrets that have long since been given over to cobwebs and memories, and alluring antique shops in little towns, out of the beaten track. At sales of farmstead belongings, too, one may now and again pick up a rare bit of this old glass, which always proves an acquisition worth standing in mud and cold for half a day to secure.

In city antique shops, too, one may often find a piece of Wistar glass, for the glass was widely distributed by commercial means. There is

also not a little of it to be found in the eastern and southern counties of Pennsylvania, purchased originally from the Philadelphia markets. It even found its way to New England by sea, and was distributed by some of the shops in Boston.

But what most concerns us is to know what manner of things these bowls, jars, pitchers, snuff canisters, vases, mustard pots and the like were; what were their characteristic shapes, their customary colors, and what the quality of the glass, so that we may, with some degree of surety, be able to recognize, if fortunate enough to chance upon them. And here let it be added that there is scarcely any object of the collector's

that offers more fruitful ground for dispute, for jealousy and bitterness of feeling, in the breast of its possessor, than old glass.

The Wistar table and ornamental glass was both white and colored. Sometimes, and indeed more usually, a single color was used; sometimes several colors were combined in the same piece. Then, again, a pitcher or a jar might consist partly of transparent flint and partly of colored glass. A rich

(Cont. on page 88)



Flower bowl of light, yellowish, bottle-green glass. Courtesy of J. C. Nippes



Dark green flask and small sea-green cream pitcher. Made in Alloway, N. J. Courtesy of J. C. Nippes, Esq.



Preserve jar from the Alloway Works. Metropolitan



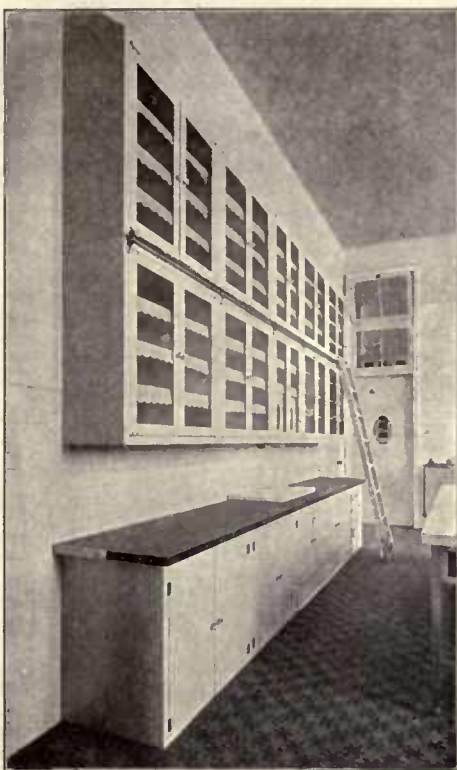
Yellowish green pitcher. Courtesy of Penna. Museum





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"Winfield Hall"  
Glen Cove, N. Y.  
F. W. Woolworth Residence



A section of the kitchen at "Winfield Hall"  
showing extensive use of "WHITE HOUSE"  
All Steel Dressers

**Send us  
your kitchen  
and pantry  
plans for  
estimate**

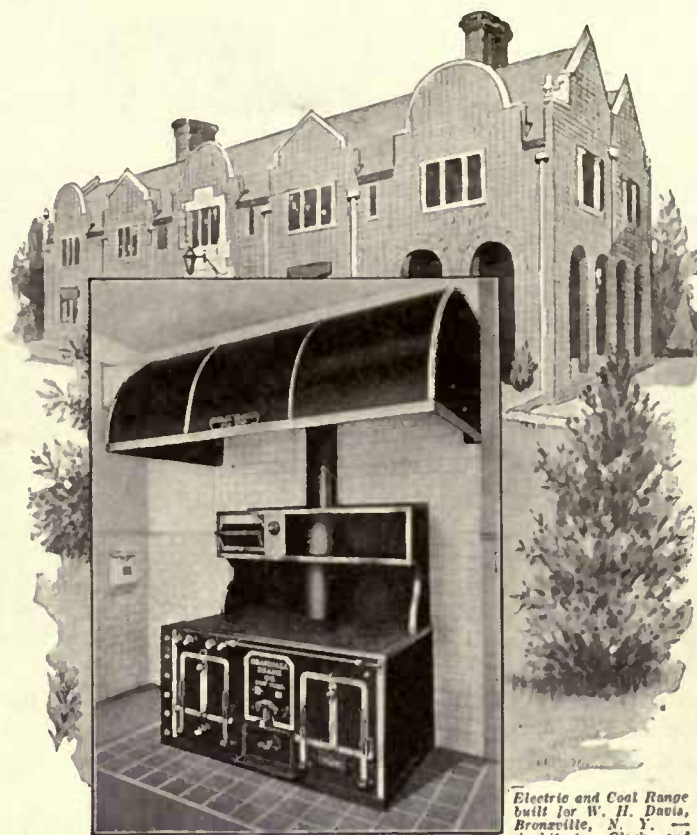
**W**HETHER you are building a new house or remodeling an old one, you can have a WHITE HOUSE Kitchen and Pantry. You can install White Enameled Steel Dressers in place of the old style built-in wooden dresser, and thus be assured of a sanitary and efficient kitchen as well as an attractive one.



FULL INFORMATION  
ON REQUEST

**JANES & KIRTLAND**  
133-135 West 44th Street  
NEW YORK CITY

"WHITE HOUSE" Dressers are manufactured in standardized units in a number of sizes and for various purposes.



Electric and Coal Range  
built for W. H. Davis,  
Bronzeville, N. Y. —  
Architects, Clark and  
Arma

### Burn Electricity or Coal in This Range

At a turn of a switch you get instant heat, high, medium or low as desired.

With electricity you get cleanliness because there is no soot or smoke to discolor cooking utensils or kitchen walls. You are assured of safety for matches and explosive fuels are not used. You save time, for there is no waiting for a fire to reach a temperature suitable for cooking or baking.

### Deane's French Range

using electricity in combination with coal, is one that you will take pride in showing to your friends. The plain polished trimmings, the absence of "fancy work" to catch dirt, the angle base that prevents refuse from gathering beneath the range and stray drafts from cooling the ovens—all these features, and more, are found in Deane's French Range.

Consumption of fuel, be it electricity or coal, is held to a minimum. In fact, it has been said that the saving in fuel soon pays for the range. Ovens bake evenly because the heat passes around them on five sides.

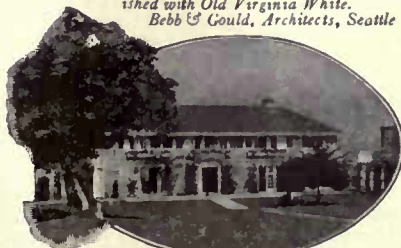
A general favorite is the range illustrated. It has an electric oven, cooking top and broiler, besides one coal oven and fire chamber. A detailed description of it—and many others—is given in "The Heart of the Home," our portfolio of unusual ranges. A copy will be sent you on request.

**BRAMHALL, DEANE CO.**  
263-265 West 36th St., New York, N.Y.

## Cabot's Creosote Stains

**Preserve and Beautify  
Shingles, Siding, Clap-  
boards, and other Out-  
side Woodwork**

Roof stained with Cabot's Creosote Stain, Walls fin-  
ished with Old Virginia White.  
Bebb & Gould, Architects, Seattle

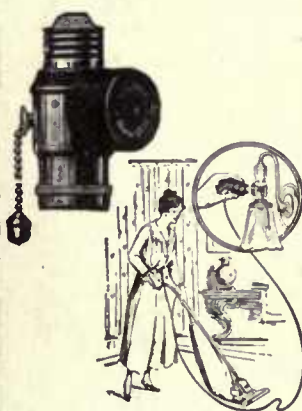


They can be applied twice as fast, halving the labor cost. They are made of Creosote, "the best wood preservative known." The coloring effects are transparent and bring out the grain of the wood in deep, velvety tones that harmonize perfectly with nature—there is no shiny, painty effect. They wear as long as the best paint, and "grow old gracefully" because they sink into the wood and therefore cannot crack or peel like an old paint coating.

### 50% CHEAPER THAN PAINT

You can get Cabot's Stains all over the country. Send for stained wood samples and name of nearest agent.

**SAMUEL CABOT, Inc., Manfg. Chemists** 11 Oliver St., Boston, Mass.  
24 W. Kinzie St., Chicago 525 Market St., San Francisco



## HUBBELL

No. 3190 Current Tap

**ALLOWS** use of lamp while operating electric Fan, Vacuum Cleaner or other appliance. Pull Chain affords independent control of the lamp. No wiring necessary. Screws into any socket and takes any standard Cap.

**HARVEY HUBBELL, Inc.**

BRIDGEPORT



CONNECTICUT



## Old South Jersey Glass

(Continued from page 86)

green flint seems to have been much favored by these Dutch makers. They likewise seemed to have had a fondness for a rich amber brown and made many pieces of this color. Dark blue they did not use to any great extent. A great many of the Wistar pieces were of plain colored glass, but, now and again, they produced articles adorned by superimposed coatings in wave and spiral patterns. The other colors used by these Dutch makers at Wistarberg included a clear flint or emerald green, blue-green, a turquoise blue, both opaque and transparent, and a "bluish, golden opalescent" glass, which latter was altogether peculiar to the factory at Wistarberg.

In quality some of the glass is almost wholly free from bubbles, while again other pieces occur in which the minute bubbles are clearly discernible. One of the most reliable indications of Wistarberg origin is to be found in the shape of the pieces produced. All of these pieces were distinguished by remarkable refinement of design and by strong individuality of contour. The shapes are almost wholly Dutch, a peculiarity easy to understand, in view of the origin of the expert members of the establishment. The lines followed the rotund, dumpy, bulbous curves that one finds in the ample outlines of Dutch glass, pottery, and silver of the early part of the 18th Century. The designers at

that time seemed to have had a passion for making everything of ample breadth and generous capacity. The shapes for the most part are quite different from those which used to be in vogue at Baron Stiegel's Mannheim works of a later day.

All indications point to the fact that the Wistarberg glass works continued in operation without any appreciable interruption until about the year 1780, and we can readily understand that in that time a very great number of household pieces must have been produced. Of course new patterns doubtless were introduced from time to time, but it is not unreasonable to suppose that many of the earlier shapes which had approved themselves to patronage must have been continued with little alteration.

Apart from its ministry to the collector's insatiable appetite and to a proper pride which we may all feel in our own early American enterprises, the old Wistarberg glass from Allowaytown has a very distinct decorative value. It cannot fail to appeal to any lover of the beautiful, whether he or she may be affected with the collector's mania or not. The old vases are just as much in place to-day as they were in the homes of our grandparents and great-grandparents, and the larger bottles, flasks and glasses for chemical purposes can now be employed to legitimate decorative ends.



## GROWING PLANTS in the HOUSE

THROUGHOUT the winter the housewife, if she cares to take the necessary trouble, may have compensation for the lack of her outdoor garden by growing various plants in window boxes or pots in the house. For the most part she will have to content herself with foliage, though she may be able to coax a few flowers to bloom. The following suggestions for preparations for the indoor garden and for caring for it later are made by specialists of the U. S. Department of Agriculture.

## Window Boxes

If an indoor window box is decided upon, a good depth for it is about 8". The bottom of the box should be covered with stones and broken pottery for drainage. This should be covered with a layer of moss to prevent the soil from working down and clogging the drainage spaces. The drainage and moss should take up together about 2". The greater the body of soil above the moss the more uniformly moist it may be kept. The soil should fail to fill the box by from 1½" to 2".

The indoor window box should be as long as the window is wide, and to get as much light as possible it should be level with the window sill. It may be placed either on brackets, a table, or legs permanently fastened to it. A hole or holes should be provided in the bottom of the box and a drip pan should be placed beneath to catch drainage water.

The top of the soil should be allowed to become dry occasionally. The results of watering should be closely observed and the supply regulated according to needs. Watering may be necessary in sunny weather, especially toward spring, every day or at least every other day. In cloudy and mid-winter weather it will not be necessary to water more often than once a week. In general it is better to water lightly and frequently than heavily and infrequently, although just the reverse is considered best when watering is done out of doors in summer.

Only plants of the same general character should be placed in window boxes, since plants of different kinds require different treatment. Begonias are about the only plants that may be expected to flower in a window box. For the most part foliage alone must be depended upon as the contribution of the indoor plants to the attractiveness of the room. Among the plants which may be grown for foliage for window boxes are ferns, geraniums, Kenilworth ivy, smilax and aspidistra. The latter plant is especially valuable as a window box plant as it will thrive in spite of considerable neglect, drought and dust. Direct sunlight also is not required by this adaptable plant.

An advantage in growing plants in pots instead of in boxes is that a larger variety can be grown since different treatment may be given. In addition to the plants already mentioned for growing in window boxes, palms, rubber plants, and cacti may be grown in pots. It is advisable in growing all these plants to make use of regular florists' potting soil, made up of 1 part compost, 1 part good loam and 1 part sand. It is well to add one-twentieth part bone meal to the mixture.

## Care of Potted Plants

From time to time examinations should be given to see whether the plants require repotting. This is done when the soil is moist by inverting the plants and tapping the pot until it can be lifted off. If the surface of the ball of earth is entirely covered with roots, the plants should be placed in a larger pot, soil being firmed into the spaces.

It is possible sometimes to force potted geraniums to bloom indoors during the winter. To accomplish this it is necessary to pot them in a way to restrict root growth and to keep them fairly dry.

Potted ferns require close care. They should be kept slightly moist at all times, but should not be overwatered. Oc-

(Continued on page 90)



# Orinoka

GUARANTEED SUNFAST  
DRAPERIES & UPHOLSTERIES

**D**RAPE your sunniest windows with Orinoka Guaranteed Sunfast fabrics. Use your favorite colors, no matter how delicate. The strongest sun, and even rain, cannot fade them, and they may be washed freely with no effect on their lustrous finish or lovely colorings. *Every color is guaranteed not to fade.*

To get genuine sunfast draperies and upholsteries insist upon the name "ORINOKA." A wide variety of weaves and colors from sheer casement cloths to the richest tapestries.

Write for our booklet, "Draping the Home," and name of nearest dealer.

Orinoka Mills, Dept. G., Clarendon Bldg., New York

For Your RESIDENCE, CLUB, AUTOMOBILE, YACHT  
and for GENERAL PRESENTATION PURPOSES

## "Chelsea" 8-DAY HIGH-GRADE Clocks

ON SALE BY LEADING HIGH CLASS JEWELERS  
FOR YEARS THE RECOGNIZED STANDARD OF QUALITY  
CHELSEA CLOCK CO. Makers of high grade clocks. 10 State St., Boston, Mass.



THE ELLIS "MUSIC-MASTER" PHONOGRAPH REPRODUCER

brings out every subtle tone in the most intricate vocal or orchestral selection. Phonographs so equipped are often mistaken for the artists themselves.

SPECIAL OFFER—Send 10c for a valuable little booklet on "The Care of the Phonograph" or ask for literature and money-back guarantee.

A lasting delight—and a saver of your valuable records.

J. H. ELLIS

Patentee and Manufacturer of  
the Music-Master Reproducer

P. O. Box 882J  
MILWAUKEE, WIS.

## GIVE HER A

### "MUSIC-MASTER" THIS CHRISTMAS

Your Christmas gift problem to any home loving family is readily solved by sending an ELLIS MUSIC-MASTER PHONOGRAPH REPRODUCER. The gift is a lasting remembrance, it gives pleasure every time the phonograph is used, and saves wear on valuable records. No gift involving a few dollars will be equally appreciated by the owner of a phonograph.



# HOUSE SURGERY

*Why Destroy When You Can Conserve?*



BEFORE



AFTER

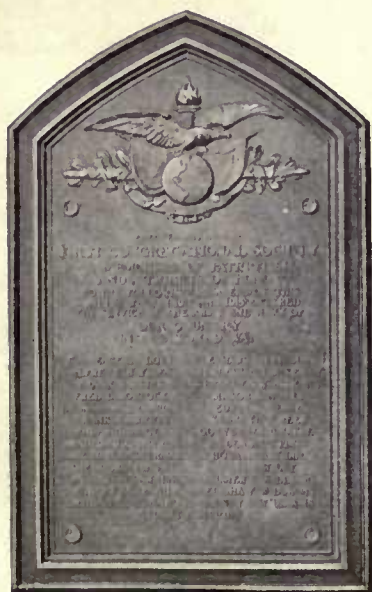
**WE** redeem architectural monstrosities. We make beautiful, livable and practical, houses that have become eyesores to their owners and the neighbors. We will take a house that the owner has entirely given up hope of enjoying himself or finding a buyer for, and readily convert this liability into an asset, and at a surprisingly low cost.

The illustrations published herewith have to do with an actual remodeling of a house in one of the exclusive sections suburban to New York.

Send for further particulars and for a copy of our illustrated booklet "Before and After"

**HENRY J. DAVISON** Inc. *INTERIORS AND EXTERIORS* *Decorations and Furnishings* **489 Park Avenue, New York**

## BRONZE TABLETS, HONOR ROLLS, MEMORIALS MARKERS AND INSIGNIA



We have exceptional facilities for making bronze tablets and memorials according to customers' specifications. Our bronzes include all styles from the simplest to the most elaborately modeled.

*Illustrations submitted upon request. If you specify approximate size desired, number of names, and whether ornamentation is to be plain, moderate or elaborate, full size designs will be furnished.*

**REED & BARTON**

ESTABLISHED 1890

**THEODORE B. STARR, INC.**

ESTABLISHED 1892

**SILVERSMITHS** **BRONZE FOUNDERS**

**FIFTH AVENUE AT 47<sup>th</sup> STREET - 4 MAIDEN LANE**

**NEW YORK CITY**

PEARLS, DIAMONDS, JEWELRY, WATCHES, STATIONERY,  
CANES, UMBRELLAS, ETC.

## The MACBETH GALLERY



"NIGHT SILENCES" 20" x 30" by ELLIOTT DAINGERFIELD

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AND SALE

PAINTINGS *by*  
AMERICAN ARTISTS

*Announcements of the Exhibitions  
for 1919-1920 will be mailed  
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**WILLIAM MACBETH**

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## Every "House and Garden" Reader Can Profit Greatly by Our Home Study Course in Gardening

THE GARDENERS' CHRONICLE announces a new departure in horticultural journalism. It offers a practical Home Study Course in gardening under the able direction of Mr. Arthur Smith, widely known as an authority on all phases of horticulture. One lesson will appear in every issue (monthly) of the Chronicle.

These lessons are of particular interest to members of garden clubs, leaders in the U. S. School Garden Army, etc. Those who study under Mr. Smith's skillful guidance will be equipped to lead the thought and action of their respective communities, as well as to produce superior gardens that command attention.

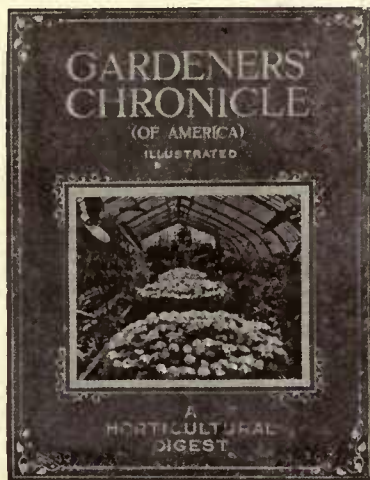
### These Lessons Will Help You

**October:** "Fall Preparation of the Ground for Spring Planting"

**November:** "Preparing the Garden for its Winter Bed"

**December:** "The Growing and Care of House Plants"

### How to Get This Home Study Course



Besides a complete lesson of the Home Study Course, each issue of the Gardeners' Chronicle contains articles from foremost writers on horticulture and reviews the world's best garden literature. We will send the Gardeners' Chronicle nine months for only \$1. The Course alone will repay you many times in added pleasure and profit. Mail a dollar bill today and start with the next lesson.

**The GARDENERS' CHRONICLE**  
286 Fifth Ave. New York City

## Flower Bulbs Darwin Tulips for Fall and Winter Daffodils



### DARWIN TULIPS

Plant these in pots or Garden Beds or borders. These majestic Tulips are without a rival in Spring flowers. Their stately bearing and exquisite shades make them the most desirable of spring-flowering bulbs for flower beds and borders.

Darwin Tulips, Named, 60 bulbs in 10 choice varieties for \$2.50 prepaid. Darwin Tulips, Mixed, 40 large bulbs, for \$1.25, prepaid.

**DAFFODILS** The golden trumpets that herald the advent of spring. Sure, effective. For growing in the house in pots, or for outside planting in the garden.

Daffodils, 40 large bulbs, many kinds mixed—\$1.75 prepaid.

**Water Flowering FRENCH NARCISSUS**

Exquisite, fragrant, white indoor bloomers in gravel and water or earth. French Narcissus, 12 large bulbs, for 65c. prepaid.

Combination offer

40 Darwin Tulips  
40 Daffodils  
12 French Narcissus  
only \$3.25 prepaid

HYACINTHS, IRISES, PAEONIES, all other Bulbs and Plants. Descriptive and Cultural Catalogue, 48 pages, FREE. WINTER ONION SETS for the back yard, plant now. 4 lbs., \$1.00 prepaid.

**VAUGHAN'S SEED STORE** 31-33 T. Randolph Street, Chicago. 41-43 T. Barclay Street, New York.



## Growing Plants in the House

(Continued from page 88)

casionaly the potted ferns should be placed in a tub and given a bath with weak suds made from a good grade of soap. Besides removing accumulations of dust from the fronds the baths remove minute insect parasites. The suds must be rinsed off immediately.

Potted palms should be regularly watered, but not kept moist. While small the plants should be washed like ferns. When too large for such treatment the tops should be sprayed frequently with clear water. Small quantities of bone meal and wood ashes

should be stirred into the soil occasionally, or the plants may be watered now and then with manure water or ammonia water (a teaspoonful of ammonia to a quart of water).

Rubber plants should be treated much as are palms, but the soil should be kept somewhat more moist. Oleanders may be treated practically like palms. Aspidistras require less attention than the other plants mentioned. They should be kept rather drier than palms and rubber plants. A dry, sandy soil is required for cacti.

## Facts About Seed Germination

**E**VEN among gardeners of experience and real ability, the vital importance of the manner of seed-germination is a matter not generally understood and appreciated. That a seed sprouts and develops into a plant is all that is actually considered by many workers in the soil who, in other respects, are very able gardeners. But it is a fact that the nature of a plant depends largely on the way in which it germinates. The grower can control the manner of germination, and it is in his power to determine the kind of stock he is to have. Many expert greenhouse men, who have made a life-study of this matter, declare that the size, earliness of bearing, quantity and quality of fruit borne, all depend in a vital degree on the experience of the seed during its first few days' contact with the soil.

Let us take a common example: the tomato. If tomato seed is started in a box in the house, a box with no drainage, and is kept in a place where a constant temperature of about 70° is prevalent, the seed will not germinate for about ten days. If this same seed is planted in a box which has drainage through a sublayer of coarse ashes, and if over the box are placed panes of glass, to exclude all air except that caught between the glass and the soil-surface, and if this box is properly exposed to sunlight and warmth, the seed will be out of the ground in three days. But more than that. Ripe to-

matoes from plants in the latter box will be gathered in the garden from two to three weeks ahead of tomatoes from the plants in the box which had their growth and, let us say, their eagerness stunted and chilled by a slow and cold germination. This matter has been very thoroughly tested with the tomato, and the conclusion is a fact.

Other seeds were likewise tested; among them were peppers, eggplants, and corn. The results were the same as in the former experiment, though in each case, because of the nature of the plant in question, forcing could not be so rapid as with the tomato. Yet the principle held good.

To have a plant stunted by sudden cold is a common experience, and every gardener knows how difficult a matter it is to persuade such a plant to resume normal growth. Usually it is impossible. Even more true is it that seeds, discouraged at the time of germination, never develop into perfect plants. How vital is it therefore that seeds should be planted only under those conditions which assure easy and rapid germination.

The chief conditions are proper warmth and sunlight, good drainage, a light soil (50% sharp sand and 50% loam or woods earth), sufficient moisture, and a very light covering of soil over the seeds. For all seeds of the type of the tomato, 1/16" is the best depth at which to plant.

—ARCHIBALD RUTLEDGE.

## Fall Measures to Combat Rose Diseases

**R**OSE gardeners should take advantage of the fall season, say specialists of the U. S. Department of Agriculture, to make their plants as free as possible from disease, by methods that can not well be followed during the growing season. It is true in general that whatever the disease, the affected portions of the plants should be cut out in the fall and the shortened bushes sprayed. It is assumed, however, that spraying will not have been delayed until fall, but will have been carried on as a control measure at frequent intervals since spring. The diseased wood removed in the fall, together with the old leaves and debris under bushes, should be burned. In case of attacks by rusts, canker, and leaf spots, the diseased wood or leaves should be removed and burned even during the growing season.

For powdery mildew, the control sprayings for the summer spores should be with lime-sulphur or potassium sulphid. After cutting back in the fall, the plants should be sprayed with lime-sulphur or strong Bordeaux mixture. The control sprayings for rusts should be ammoniacal copper carbonate. The fall spraying should be with a strong Bordeaux mixture. For leaf-spot, leaf-blight, and anthracnose, the control sprays may be either Bordeaux mixture or ammoniacal copper carbonate, and the fall spraying should be with the former.

Leaf blotch, also known as black-spot, is a common and very injurious disease. The first symptoms are the appearance of irregularly shaped, blackish spots on the upper surface of nearly full-grown leaves. In this stage the trouble may be controlled by several sprayings with ammoniacal copper carbonate or Bordeaux mixture, but if these precautions are not taken another stage of the fungus develops in the same spots. The fungus in this later stage lives over the winter on fallen leaves and sets up a new infection in the spring, which can only be prevented by raking up and burning the fallen leaves and spraying the dormant bushes with strong Bordeaux mixture.

Another disease to which roses are subject is canker, which starts with the appearance of small reddish patches on the green parts, generally of one-year-old growth. Such infected areas may increase until the entire stem is surrounded and may extend for several inches along the branch. The only advice to be given is to cut away rigorously all diseased branches, and it may be necessary to cut back entire bushes if badly infected. Cover the exposed surfaces made by this cutting with paint or tar. This diseased material must be burned and the dormant bushes sprayed with strong Bordeaux mixture in both the autumn and early spring.



# You Ask—Is Your House The Right Kind for



**P**ERHAPS our best answer is to tell you the kind of houses it is now successfully heating.

In California, it is making Bungalow owners happy.

In Ohio, it is saving coal for farmers.

In Georgia, it is giving comfort to those fine old Plantation residences.

In New England, it is heating the Colonial houses of the Pilgrim Fathers' descendants.

On Long Island, it is giving Palm Beach temperatures to hundreds of those cosy new houses.



Kelsey Health Heated residence of W. J. Moffat, Edgchill Road, New Haven, Conn. Brown & VonBeren, Architects.

At Newport, Lenox, Tuxedo and Stockbridge, it is driving out the chill of autumn and the zero of winter from palatial country houses.

In the Philadelphia suburbs, it is taking the place of unsatisfactory furnaces and temper testing radiator heats.

All of which it not only heats, but ventilates and humidifies as well—a three-in-one system.

Looks like you will have to "look further" into this Kelsey Health Heat. Our Booklet called "Some Saving Sense on Heating" is a good thing to start with.

New York  
103-K Park Ave.

## THE KELSEY

WARM AIR GENERATOR

237 James St.  
Syracuse, N. Y.

Boston  
405-K P. O. Sq. Bldg.



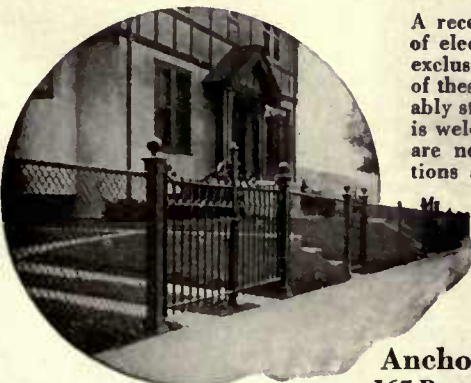
## YOUR HOME?

- Q Do you love it as well as live in it? Do you plan for it as well as buy for it?  
Q Then you have three friends who want to help you.

The Information Service    The Shopping Service    The Dog Mart

HOUSE & GARDEN, 19 West 44th St., New York City

## Anchor Post Electrically Welded Gates



A recent and perfected method of electric welding is employed exclusively in the construction of these gates. They are remarkably strong and rigid. Each gate is welded into one piece; there are no weak points or connections anywhere. Set on firmly anchored posts, the attractiveness of these gates is permanently maintained.

We would like to place in your hands our interesting catalog.

Anchor Post Iron Works  
167 Broadway    New York

Boston

Philadelphia

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"In their rush to meet the unusual demand for houses some builders are skimping on details. To correct them when they begin to 'fall down' will cost more than to have used first class material in the beginning," says



# STANLEY

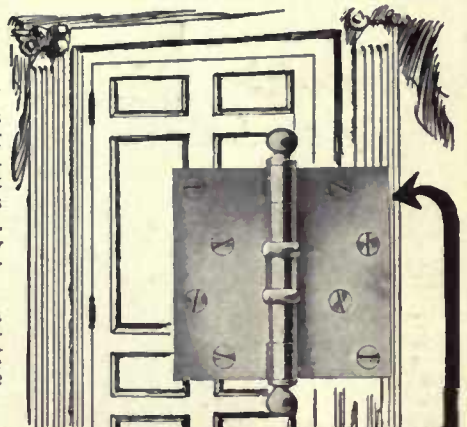
## BALL BEARING BUTTS FOR PERMANENCE

Between the joints of Stanley Ball Bearing Butts are ball bearings set in race-ways of hardened steel. The joints do not grind together when the door swings, they roll over their bearings quietly and easily.

All the wear and friction is on the bearings, which means that both are reduced to a mechanical minimum.

Stanley Ball Bearing Butts allow your doors to swing smoothly and noiselessly. They never have to be reset or replaced. Their joints cannot be ground down. The first cost of Stanley Ball Bearing Butts is their last.

"Buildings That Have Been Equipped by Stanley" is an illustrated booklet containing interesting information about Butts. When writing for it please ask for Booklet H 11.



## THE STANLEY WORKS

NEW BRITAIN, CONN.  
NEW YORK    CHICAGO





The chief charm of a Player Piano is in the simplicity of design.

THE Kranich & Bach Player Grand Piano has no clumsy mechanism to mar its graceful lines. It produces all the loveliness of tone possible to hand playing. These are the motives that impel the selection of the

**KRANICH & BACH**  
Player GRAND

famous throughout the world in actual musical quality.

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**TROEGERLITH**  
**FLOORS**

COMPOSITION PLASTIC TILE  
COLORS PATTERNS

**CHENEY & COMPANY**  
136 WEST 18th STREET NEW YORK

**Filet Net**  
The most beautiful of all curtains. Handmade in original and exclusive designs.

**\$9.00 pair up**  
If you prefer to do this simple, interesting work yourself, we will supply NET BY THE YARD—THREADS BY THE SKEIN. (Exclusive sale of threads used.)

Send for circular with designs illustrated.

**HARRIET de R. CUTTING**  
INTERIOR DECORATOR  
STUDIOS:  
6 East 37th Street New York City

INSTRUCTIONS SUPPLIED WITH EACH ORDER

## Planning for Electrical Equipment

(Continued from page 35)

added. "First you take long years of study of the law governing the production of cold by frigorific mixtures, then you add some years of actual experience, and then you continue applying gray brain matter until the problem is solved."

"Did she say when we could get one?" demanded Mr. Householder practically. "Yes, possibly by next season. She said that engineers who tackle problems like this do not give up. They keep right on working until the problem is solved, to the satisfaction of all."

### Electrifying Christmas

There ensued a few moments of thoughtful silence. Then the man of the house remarked: "Well, this is the age of electricity, and we certainly enjoy higher degrees of comfort than were known to the people of any other age. At the push of a button we flood our homes with light, we have so many conveniences and we can add at pleasure to the decorative charm of our home—"

"Oh, that reminds me," said his wife, "of electrical decorations that are available for trimming homes for festivities and with Christmas coming so soon, we must provide even here and now for Christmas tree outfits. Your sister and my brother are coming with their children to spend Christmas with us and I've got to trim up this apartment of

ours. I want to put small lamps in Japanese lanterns in the cosy corner. No more candles on tinsel-trimmed trees. Please order at once several of the tree outfits, as they add so much to the safety and the beauty of the Christmas tree."

"I'll do that little thing," said Mr. Householder.

Electricity, which means so much in the comfort of the home today, is often allowed by architects an amount only a little over 1% of the cost of a building. It is rightly entitled to more consideration, and 3% or even 4% would be a fair rate to charge to comfort and convenience and charm of the home.

Progress in efficient illumination has been so rapid and the use of electricity for power and heat is increasing to such an extent, that the requirements of a past season do not apply to this season. This rapid growth makes it important that in planning the electric wiring of a home, the architect should not only provide for the requirements of today but for the needs of tomorrow. The National Electrical Code of Fire Underwriters prescribes the minimum gauge of wire and the class of fittings that may be used. Some city ordinances go somewhat further, but none emphasize strongly enough, the desirability of liberal provision for the general convenience of the future.

## Old Flower Paintings in Decoration

(Continued from page 57)

reader will recall as an historical fact the great "Dutch tulip speculation," when investors eagerly paid as much as \$1,000 for a single bulb of a rare specimen. Of course, this partook of the insanity of investment, and was of the same psychology as the John Law speculation that almost wrecked the finances of France in the reign of Louis XV, but at the base of it was the great love for flowers that particularly distinguished the Low Countries at that time.

The Netherlands, alive with shipping and trade, was the richest section of the globe; the wealth of the world literally was poured into her lap. Love of beauty developed with this prosperity, as it had previously done in Greece and Rome, and its full fruition was the greatest school of painters which the world, perhaps, has ever known. This love for beauty had as one of its manifestations the development of the Dutch florist, whose botanical knowledge administered to the pleasure of his wealthy fellow citizens. He was aided in this by the favorable moist climate of his country. The development of painting and the development of floriculture went hand in hand, and it is but natural that the two should unite in the superb creations that now grace the museums of the world and the great private collections.

### The Masters

The first immortal among flower painters which the Low Countries produced was the Flemish master Jan Brueghel (1568-1625), whose other names of Velvet-Brueghel and Flower-Brueghel are suggestive of his art. He was not exclusively a flower painter, but he was among the first to compose subjects exclusively of flowers, and among his pupils were men who afterwards followed this branch exclusively. It has been said of Brueghel that he "reproduced all that is enchanting in nature, flowers and plants; all that is most adorable on earth and in Heaven—Madonnas, goddesses, women." His

works are very rich in color, with an over-polished, enamel-like style, precise and hard in texture and with a somewhat glassy brilliance. He had a disciple, Daniel Seghers (1590-1661), who surpassed his master because his colors were fresher and truer, making his blossoms fairly shimmer in their beauty. He became a Jesuit, and devoted his life to painting flowers, which became to him a sort of devotional exercise. In his pious zeal he delighted in laying his most delicious flowers around medallions of the Virgin and Saints.

Another illustrious name in old Flanders was Nicolaes van Verendael (1640-1691), who delighted in placing among his flowers drops of dew and butterflies and moths. Contemporary with him were Jan Philip van Thienen (1618-1667), Franz Ykens (1601-1693), Jan Antonis van den Baren and Christian Luckx; and of a later date were Gasper Pieter Verbruggen (1664-1730) and Jacques Melchir van Herch (1670-1735). The tradition was upheld in Flanders throughout the 18th Century and down into the 19th, the last great name being Jan Frans van Dael (1764-1840). There are scores of less important names, and much work has survived by painters whose identity is unknown, though meritorious, and is simply labelled "Flemish School."

The list of illustrious flower painters in Holland naturally is longer, and it starts with Vosmaer (1584-1641), who was quickly succeeded by a greater genius, Jan Davidsz de Heem (1600-1674), one of the minority of painters so well appreciated by his own times that his pictures brought him munificence. His pupil Jakob van Walscapelle (1662-1717) was born in the same year as the first great woman flower painter, Rachel Ruysch, who became court painter to the Elector Palatinate. This brings us to the greatest of all flower painters, Jan van Huysum (1682-1749), consummate master of color and composition. Many contemporaries and many followers of van Huysum upheld

(Continued on page 98)





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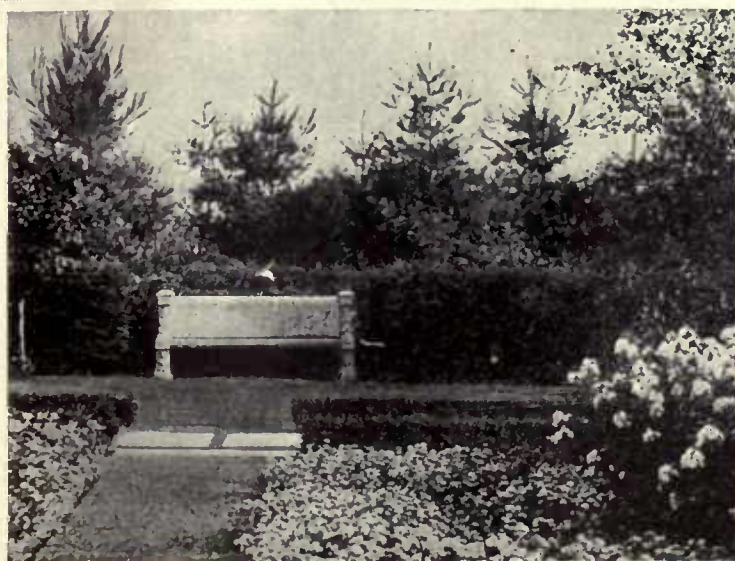
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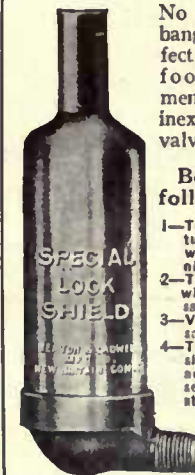
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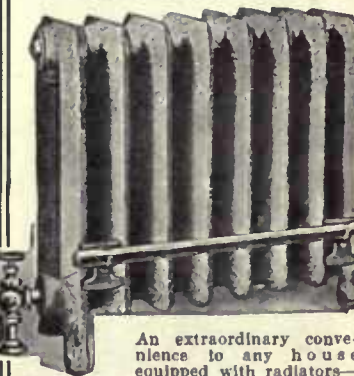
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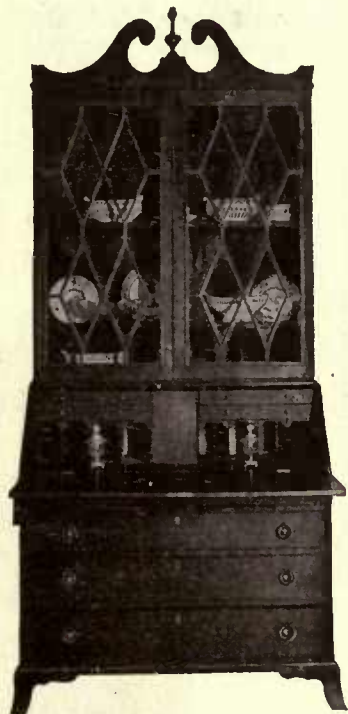
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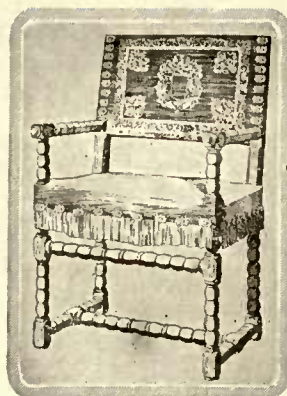
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## French Wall Furniture of the 18th Century

(Continued from page 31)

ous rather for their pompous and som-  
bre appearance.

The articles of wall furniture most commonly in use were console cabinets, cabinets, buffets, secretares or bureaux, encoignures, bedsteads, armoires, bookcases, and commodes. At first glance this may not seem a very imposing array of furnishings. So far as mere nomenclature is concerned, it was not. But when we take into account the fact that nearly every piece in the list was susceptible of three or more variations in form and use, it is plain that the resources were not at all restricted.

### The Age of the Commode

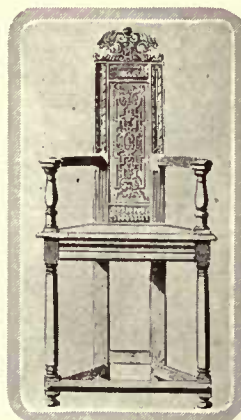
(1) The 18th Century was essentially the age of the commode, just as the 17th Century had been the age of the cabinet on a stand. We find it employed in every conceivable place and put to a wide diversity of purposes. The commode, defined in the familiar terms of English furniture, was a chest of drawers—usually two or three in number, although occasionally there were more—raised from the floor on short legs. The drawer fronts were sometimes concealed by doors, but were more commonly visible. Very often the tops and bottoms of the drawer fronts overlapped the rails and made close joints. Frequently they were almost invisible, with the drawer fronts immediately above and below, so that no dividing rails or moldings broke the apparently continuous surface. This arrangement facilitated the use of continuous decorations.

The typical Louis XV commode commonly had

two drawers; front and sides shaped and swelling; sides often convergent towards the front; a shaped and ornate apron; front legs canted and the knee of the cabriole coinciding with the greatest outward swell of the body; and the shaped top was often of figured marble. One of the typical Louis XVI forms of commode had a body altogether rectangular, without the convergent sides, and with the surface of front and sides vertically straight; two drawers generally, but sometimes a shallow third drawer at the top; the apron omitted altogether or reduced to an ornament pendent at the center; legs straight, slightly cabrioled with the outward swell or knee beginning at the base of the carcase, or straight with an outward splay at the foot. A variation from this form had a swell or shaped front and sometimes slightly shaped sides, but the shaping was entirely in the horizontal plane and the surfaces were vertically straight so that the effect was rectilinear with a strong perpendicular accent.

Another Louis XVI type of commode was of greater length; had a fuller body, sometimes extending all or nearly all the way to the floor; was supported by a base, by feet, or by short straight legs, or by short legs with outward splayed feet; and often had ends curved into a quadrant. This type had either drawers or the doors closing in the drawer fronts. Empire commodes were usually wholly rectilinear in structure, had a body extending to the floor, and were apt to have doors rather than visible drawer fronts.

(Continued on page 96)



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## French Wall Furniture of the 18th Century

(Continued from page 94)

(2) The cabinet in its console forms was almost identical with one type of deep bodied commode, the point of distinction being that it was somewhat higher than the commode and invariably had doors. Sometimes there was a shallow drawer above the doors. Whether this style of console cabinet had one, two or more doors, depended on its width. With slight variations of contour and decoration, according to the reigning style, this type persisted from the time of Louis XV right through the Empire era. Occasionally the width and height of the two-doored cabinet were such that it closely resembled a medium-sized credenza. These console cabinets rested on bases, on feet, or on short legs. Towards the end of the century some of these same cabinets had glass doors instead of wooden-paneled doors. Small one-doored cabinets, that were little more than pedestals, were often placed at bedsides.

Another type of cabinet, directly derived from the 17th Century form, consisted of an elevated body with doors, supported on a stand. Still another usual type consisted of a base with doors and a taller upper section with doors. The upper doors were sometimes glass-paneled and the vertical surfaces might be continuous from bottom to top, or there might be an offset, the upper section being slightly narrower and shallower than the base.

## Tables

(3) Dressing stands or tables were similar in structure to the two-drawer commode except that there was a knee-hole in the middle, in the same manner as in our British and American lowboys, and the top often opened up with an adjustable mirror and trays for toilet articles. During the Empire period they became larger and heavier in structure, frequently had more drawers, and mirrors were supported on attached posts.

(4) Chests of drawers were virtually the same as commodes, except that they had deeper bodies with more drawers, were supported on feet rather than on legs, and were not generally the objects of such elaborate embellishment.

(5) The buffet or credence answered the same purpose as the sideboard in England and America. It might be either a very simple piece of furniture, practically the same as a table, or again it might be an elaborate bit of cabinet work. From the reign of Louis XV to the Empire period we find it as an oblong table, sometimes with four legs, sometimes with three in front and two at the back, and with one or two shelves between the top and the floor, or with no shelves. Again we find it as a semi-elliptical table with four legs and a shelf midway between top and floor; still again, in the Empire period, it occurs as an oblong marble-topped table with four straight, square legs resting upon a solid base or plinth. Another form of buffet or credence, which occurred especially in the Louis XV era, was virtually the same thing as a two-doored console cabinet or credenza, the body extending all the way to the floor and resting upon feet or a molded base. A third kind of buffet, also much used in the Louis XV era, had a close cabinet base with doors, occasionally with both doors and drawers, and an upper and taller section with doors which might be either wood-paneled or filled with glass. The upper section, as in the related form of cabinet, was sometimes made with an offset, thus producing a receding contour.

(6) So far as French furniture is concerned, the term bureau or secretary is very comprehensive and applies to any piece at or upon which writing is done. Bureaux may be classified in six well defined divisions, each with sundry

minor variations, and a seventh classification for miscellaneous hybrids of ingenious but not general contrivance that do not fit in with any of the others. The tall falling-front bureau, analogous to the William and Mary fall-front secretary, was used from the reign of Louis XV to the Empire period inclusive. The lower part usually had doors, although in some cases, especially during the Louis XVI period, drawers took the place of doors. A variant from this type had an open table or stand-base. The cylinder-top type was popular throughout this same period. The quadrant cylinder top rolled back and disclosed the small drawer fronts and pigeonholes. The base had several drawers at each side of the knee-hole and the four legs followed the fashion of the particular period.

## Bureau-Bookcases

The bureau-bookcase type, comparable to the British and American bureau-bookcases, common on both sides of the Atlantic from the reign of Queen Anne onward, was frequent during the reigns of Louis XV and Louis XVI. It had either a slant or a cylinder top with a tall cupboard above it, while the base had either drawers or doors and sometimes both. A Louis XV variant had a commode base with cupboard top. Another variant, which appeared in both reigns, had the same sort of cupboard top as the preceding and a table or stand base. The slant-top bureau, with drawers in the base extending nearly or all the way to the floor, corresponds in design and structure to the British and American slant-top desks made from Queen Anne's time onward. A variant to this type had the slant top, one shallow drawer, and legs. A fifth type, similar to a modern library or office desk, was oblong with a flat top, had cupboards or tiers of drawers extending all the way to the floor at each side of the knee-hole, and a raised structure at the back containing small drawers and pigeonholes. This type sometimes occurred with an open or table base or, again, it had the base cupboards and drawers but lacked the back structure. The sixth type was virtually nothing but an oblong table, usually with a shallow drawer above the knee space and one or more deeper drawers at each side. With this type there was often a cartonnier, a shallow structure with pigeonholes, placed lengthwise and opposite the sitter or else at one end of the table and crosswise. This cartonnier might or might not be a structure separate from the table.

(7) An encoignure was a small three-cornered console cabinet or commode designed to stand in angles at the corners of rooms. Logically, the term might be applied to any piece designed for corner use, but technically was applied to the article just designated.

(8) Bookcases with two, three, or four divisions were sometimes made with short legs but usually had a body extending all the way to the floor. There were commonly two parts, upper and lower, the lower generally projecting a little beyond the upper and occasionally containing a shallow drawer above the doors. One type of bookcase that occurred in the Empire period was lower and of single section. The two-section type sometimes had provision for writing.

## Beds and Armoires

(9) Bedsteads may be divided into (a) those with the head against the wall, and (b) those that stood side-wise against the wall. The former were of two types, tall post and tester or, more commonly, the headboard and footboard sort without posts. Head-

(Continued on page 98)



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## French Wall Furniture of the 18th Century

(Continued from page 96)

board and footboard were often of about equal height, except when the footboard was omitted altogether. Canopies were usually suspended above the low bedsteads. The bedsteads that stood sideways against the wall generally had the back or wall side built up to equal the height of the head and foot and were frequently surmounted by canopies. Many of the Empire bedsteads, instead of having feet or legs, stood on solid bases and closely resembled sarcophagi in proportions and contour.

(10) The armoire was a tall piece of furniture corresponding to the British and American wardrobe. The commonest type stood on a solid base or on feet, and had two full length doors. In some instances the base contained either one or two tiers of drawers, this type being comparable to a press or hanging cupboard of Queen Anne provenance. Another variant had no drawers in the base, but small cupboards above the tall doors. A fourth style was divided into upper and lower sections, like the contemporary British and American press, each section having a pair of doors, but the upper taller than the lower.

### The Woods Used

Walnut and oak were the staple woods chiefly used when the natural surface was exposed to view, during the early part of the 18th Century. To these must be added mahogany about the middle of the century, and its popularity increased more and more during the Louis XVI period, while during the Empire it was used almost exclusively. When the surface was to be painted or gilt, "meaner" woods were employed as a foundation. To these must be added satinwood, ebony and all the rare or highly colored woods so freely employed for veneer and marqueterie. Marble for console and commode tops was very much in fashion. Especially during the latter part of the 18th Century well designed but simple furniture was often made out of beech, alder and other less expensive materials.

During the Louis XV period the curvilinear influence was dominant and was not confined to legs but affected the body of cabinet work. Swelling, bulging fronts and elaborately shaped fronts and sides appeared everywhere in commodes, consoles and cabinets. During the Louis XVI and Directoire periods there was an abrupt return to severely rectilinear principles of structure. In both the Louis XV and Louis XVI periods the structure was lighter than during the preceding years. In the Empire period the structure of cabinet work was generally rectilinear.

During the Louis XV and Louis XVI periods every conceivable decorative process was made use of to embellish

cabinet work, with the one exception that the Boule process passed out of fashion. Carving and turning played important parts, but owing to the multiplicity of other resources introduced, their vogue was not so extensive as at some other epochs. There was a strong appreciation of plain surfaces as opportunities for decoration and to this end liberal use was made of lacquer and of the vernis Martin akin to it, of painting or painting and parcel gilding; of inlay; of marqueterie, frequently of the most elaborate kind; and of veneer so parquetté that the grain and shapes of the pieces used made chequerings, diamonds and various other diverting patterns. In the Empire period the decoration consisted almost wholly of applying elaborate cast, chiselled or engraved metal embellishments on smooth mahogany surfaces. As an alternative to this process, designs were also done in gilt on the mahogany ground. In conjunction with these devices carving of a somewhat bold and heavy character was employed to a moderate extent.

The decorative devices of the Louis XV period included shells, reticulated diaperings, pastoral and mythological subjects, rockwork, Chinese motifs, singeries or ape motifs, flowers, garlands, ribbons, birds, human figures, arabesques, and spidery vegetable forms. In the Louis XVI period shells, spidery foliage, singeries and rockwork disappeared, while along with the other items just noted we have a large influx of Classic devices such as urns, vases, oval and square paterae, swags and drops, imbricated foliage, and medallions with chastely designed figure motifs from Classic mythology. There were also sundry rustic devices, agricultural, horticultural and musical attributes. During the short Directoire episode all the devices were severely Classic. In the Empire period the motifs were Classic and in addition to those already noted we have many griffins, sphinxes and a great array of military attributes.

### The Hardware

During the whole period the mounts were of the greatest consequence and in the Louis XV epoch the use of elaborate cast, chiselled and engraved metal embellishments reached the highest point of artistic excellence. In the reign of Louis XVI the metal mounts furnished an important consideration and were much in evidence in the shape of delicately wrought galleries or rims. How metal was decoratively used in the Empire period has already been noted.

During the 18th Century it became the fashion to finish cabinet work with a high polish and this practice continued throughout the Empire period. It was the age of that finish known as French polish.

## Old Flower Paintings in Decoration

(Continued from page 92)

the Dutch tradition, among the latter being two painters who rank almost among the moderns, Jan van Os (1744-1805) and Gerard van Spaendouch (1746-1822).

### In Italy and France

Flower painting in Italy, and to a less extent in France, is a reflex of the art in Holland and Flanders; so much so, in fact, that the expert is often puzzled to know whether a work was produced by an Italian or a Flemish artist, unless the flowers themselves give the

clue as to where they were painted. Jean-Baptiste Monnoyer (1636-1699) and Jean-Baptiste Oudry (1686-1755) head a list of illustrious French flower painters, and they had contemporaries and followers who have painted flowers down almost to the present day, as witness the work of Louis Sicard (1807-1881) and Antoine Vollon (1833-1900), the latter a productive artist whose pictures are familiar to all art lovers.

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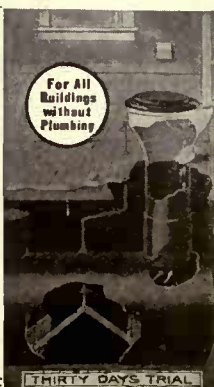
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# House & Garden

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## THE FURNITURE NUMBER

IN each issue of *House & Garden* we lay a little extra stress upon some one phase of the ramified problem of making a livable home. Thus this December number is called the Christmas House Number; and also thus, the January issue will deal particularly with furniture and furnishings.

There is far more to the art of fitting accessories to their proper places in the room than some people imagine, so we are devoting three pages to it. The old adage about first catching your rabbit hardly applies to such things as vases, lamp-shades, screens, and other accessories which make for color and variety in a house; in their case, you should first decide whether you really want to catch one, and of just what sort it shall be. The possibilities are many, and this article suggests a goodly number of them.

A shorter article, but one which we are rather proud of because it is so intensely practical and will appeal to so many people, treats of the draping of dressing tables. In no room in the house, perhaps, is there better opportunity to display real taste and individuality than in the one which contains the dressing table.

Next in importance to the furniture itself is the background against which it appears. The walls of a room either enhance the mobiliary



*One of the furnishing accessory views from the January issue*

pieces or detract from them. Which they will do is told in two articles, one on the white paneled background, and the other on the antiqued wall.

The latter, by the way, describes the practical processes of antiquing.

New ideas in curtains and shades, and the choice and hanging of tapestries, form the substance of several more pages in the January number. And since furniture needs something to stand upon as well as appear against, we decided that facts about rugs and their usage should come in for a fair allotment of our editorial space.

Each year housekeepers are presented by the ice-man with one of two excuses for the mounting proportions of his bill; either the past winter was so mild that the ice didn't freeze, or so cold that it froze too thick. Well, there's one way to answer the ice-man—resort to your own electrical refrigeration plant. We'll tell a lot about it in the January issue.

The collectors' article is about Bohemian glass, a fascinating topic in itself and made doubly so by Gardner Teall's pen. H. D. Eberlein writes of picture frames, Ethel Peyser tells the pros and cons of the vacuum cleaner case, and other pages are devoted to weather-vanes, dogs, fences, garden steps, color transition, and other typical topics.

A well-balanced number, with enough emphasis to give it especial character. We rather believe you'll like it.

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Tebbs

## TROPICS—NORTH OF NEW YORK

*Just about this time of year, when good folks seek the warmer temperature and luxurious growth of the tropics, it is interesting to run across this tropic glimpse in Scarsdale, north of New York. The house is built in the Italian style, of light, pinkish gray stucco, with a variegated slate roof. Before it runs a brick terrace with brick steps leading down to the*

*garden path and driveway. Over one end of the terrace is a natural cedar lattice roof for vines. The combination of the architecture and the growth and the sunlight makes a pleasant reminder, in these wintry days, of the tropics far south of New York. The house is the home of Alfred J. Stern, Esq. Randolph H. Almirotty was the architect*





## A MIRACLE PLAY IN A COUNTRY HOUSE

*From the Old English Coventry or Chester Cycles Can Be Adapted  
a Play for Christmas Eve or That Holiday House Party*

GRACE NORTON ROSÉ

Illustrated by Jack Manley Rosé

**I**F YOU have wondered what you can do to make this Christmas somewhat different from other Christmases, try gathering together a houseful of eager workers, and enlist the interest of your neighbors and the community, to give at midnight, Christmas Eve, a Miracle Play.

Have your trimmed tree for the children by all means, and frolic and feast to your heart's content on Christmas Day, but set aside this

time at midnight for the presentation of a very beautiful and impressive version of the old English Christmas plays of the Coventry and Chester Cycles. Any version is adaptable to modern use, and a study of these pageants will reveal a wealth of charming detail. The one described was given last year by the Play-house Association of Summit, New Jersey, and found much appreciation in the community. The joint effort of the members themselves and

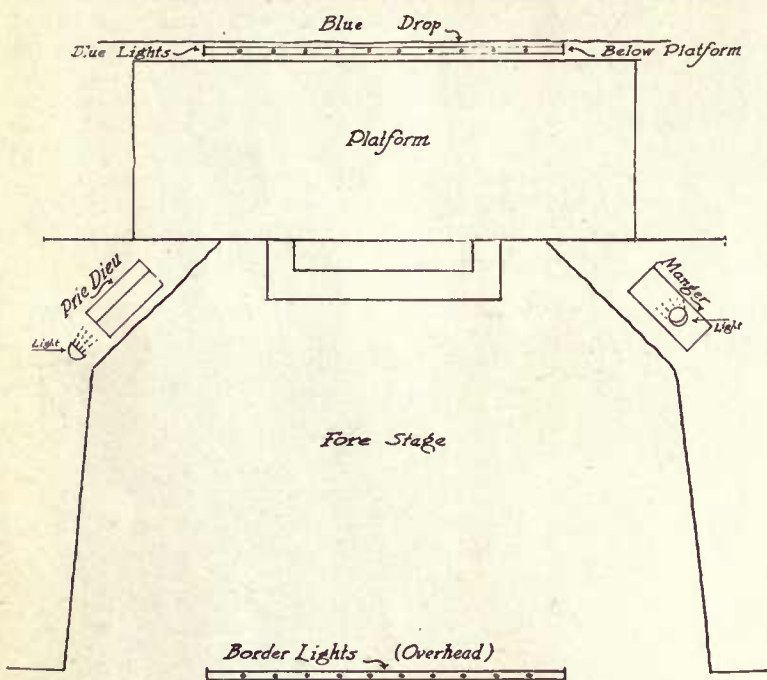
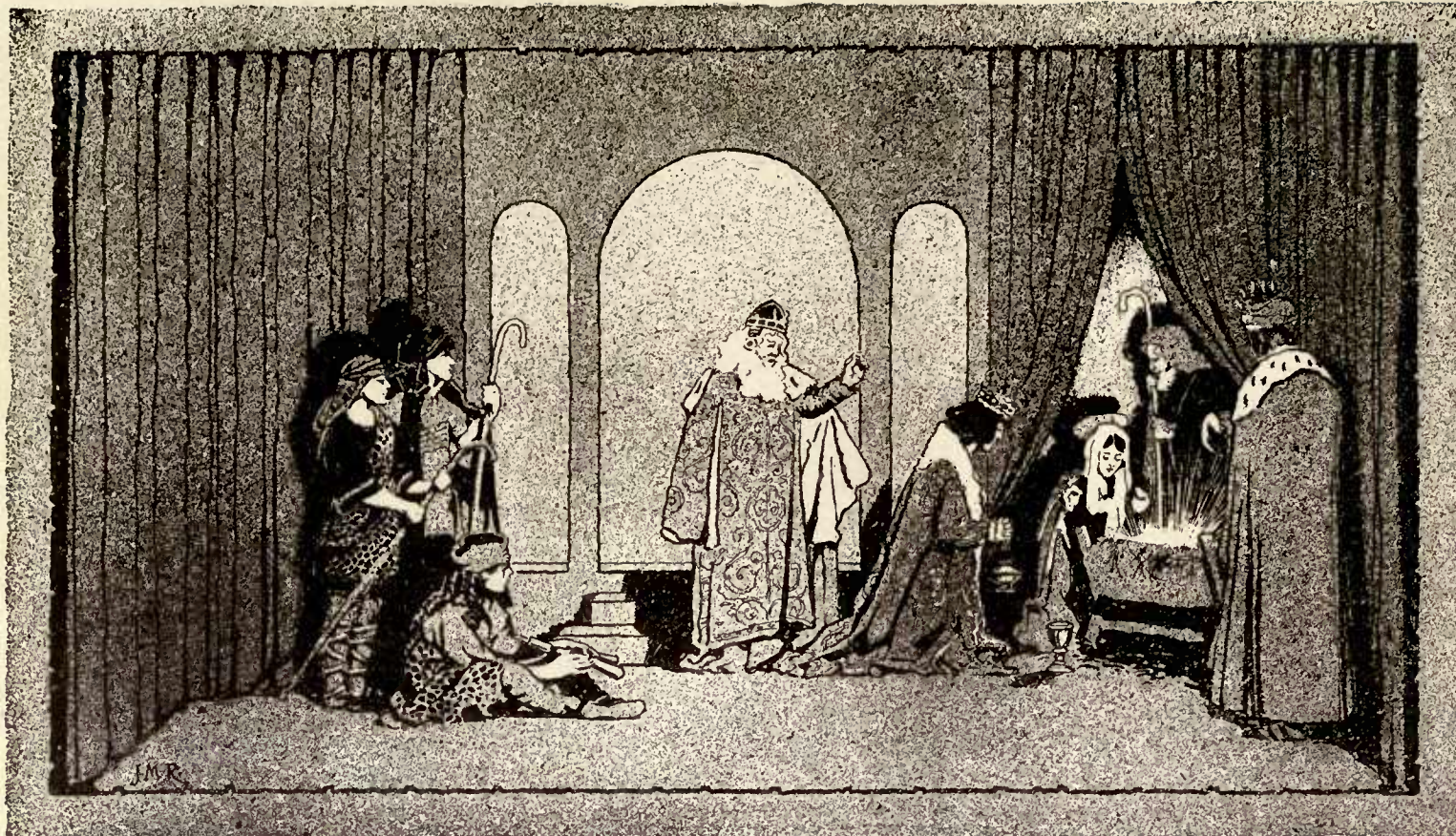
private subscriptions to cover the slight cost of the presentation made it possible to give the play without charge to the people on Christmas Eve and two succeeding nights of the holidays.

If you give it, do it as wonderfully as you can, preserving the old English atmosphere. It should last barely half an hour, music and all. Have plenty of greens, tall candles, and clouds of incense, and depend a bit upon unusual lighting and rich costuming for the effects. Under



*The Annunciation, the opening scene of the play, begins by the prophets Ezekiel and Isaiah taking their positions against the proscenium arch. A glow of light appears, and out of the darkness comes the angel. To one side curtains part, showing the Virgin, her Fra Angelico hands upraised in awe*





*Properties for the wise men and the shepherds, shown here in adoration, can readily be made at home. The stage should be softly lighted*

*The stage arrangement is very simple—a fore stage with a raised platform at the back and a curtained space at each corner. Lights are easily put in place*

*The construction of the stage walls and platform is shown below. With these few pieces the play can be given at one end of a large living room*

The fabric hangings should be fairly heavy and of a soft texture. A good weight gray canton flannel is very practical and beautiful under the violet light.

A musician will find suitable music, adapting, composing and arranging parts to his delight. Let there be a piano, harp and 'cello, if possible, a shepherd who can play the flute, and a quartette of women's voices for the angel choir.

After you have made your plans, enlisted your helpers, and selected your performers, allow sufficient time to rehearse and accomplish the construction details. Neighbors will be in and out, rehearsing, being fitted for costumes, dragging in greens, suggesting, aiding, and getting in the way, but clear them all out on the last day before Christmas and have that to yourself for rest and relaxation.

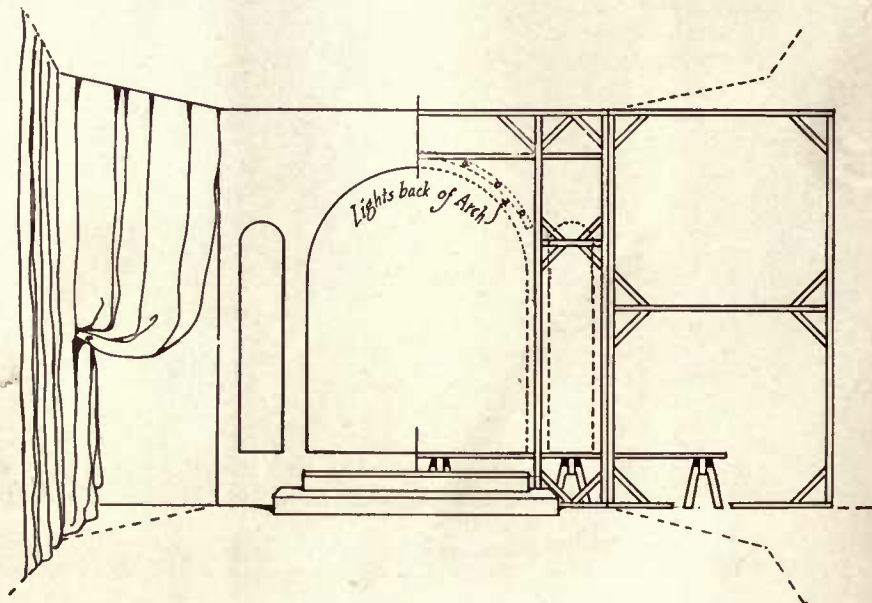
#### The Costumes and Setting

Once duly approved, make each one responsible for his costume and the lines assigned to him. The telephone will make things pos-

a gallery in a large room, is an ideal place in which to give the play. At one end of a music room or a studio or even a living room, a temporary stage could be constructed without injury to the room. A big entrance hall, or an unused stable or garage could be utilized.

#### The Stage Arrangements

The drawn diagrams will help you to make the stage arrangements simple and practical. There will nearly always be some man in your circle of friends who has a good working knowledge of carpentry and mechanics. Enlist his aid, get someone to handle the costuming and rake over old chests for rich fabrics, embroidered robes, capes, and stoles, and secure a painter to apply a flat creamy gray to the cut-out cardboard arches and the practical steps and platform.





sible. Altar candles and incense should be ordered out from the city, weeks before. Huge candlesticks and a prie-dieu can generally be borrowed. Some accessories, such as wigs and beards, leather tunics, animal skins, sandals, Gabriel's wings, the shepherds' crooks, and the kings' crowns had better come from a theatrical costumer. Gabriel's long golden trumpet can be made at home, as can the manger and the halos.

### The Setting

At eleven, Christmas eve, all is in readiness. The high mantel in the auditorium end of the room is massed with holly and cedar, and against this background, tall, lighted candles rear themselves. A low fire burns on the hearth. Dull brass bowls for incense have been placed at each side of the improvised stage, and a lovely silk curtain hangs in straight folds across the opening. Cedar boughs bank the front of the platform, and chairs stand expectantly in orderly rows. The rest of the furniture has been pushed back into the shadows of the dimly lighted room. Neighbors and friends will arrive, seemingly touched with the slight formality the unusual demands. The great room, lighted very softly with myriads of candles, the stirring air, warm and scented from the burning cedar logs, and the pungent odor of the fresh-cut branches, will present the very spirit of Christmas.

There will be a moment of hushed anticipation when two vested boys enter slowly and light the incense in the bowls at each side of the stage. The gray smoke trails upward in wisps, and a faint suggestion of the Orient pervades the room. The boys stand silently beside the fireplace, long-handled snuffers in readiness. Slowly and solemnly, a deep bell sounds, breaking the moment of tension, and the boys move about, swiftly snuffing out the candles, tall and short, until the room pulses in darkness, save for a small green point of light near the piano and the faint flickering glow on the hearth.

As the last of the twelve strokes sounds, the boys withdraw and, with a soft silken swish, the curtains part. There is a moment of silence, and then, ever so gently, the music of the piano, harp and 'cello begins.

### Gabriel's Annunciation

Between the parted curtains a darkened stage shows, only faintly, hangings in long sweeping folds and the springing curve of arches on a colonnade, raised three steps from the fore stage. Softly and afar sounds the "Gloria in Excelsis," and out of the shadows, passing between the arches, the white-robed figure of Isaiah is visible. He advances slowly, staff in hand, and Ezekiel, robed in black, enters also and stands at the foot of the steps, while Isaiah



*Gabriel, robed in white, appears in a flood light against the limitless blue of a faintly lighted night sky, simulated by the blue back drop*

speaks the very lovely and impressive lines beginning,

"I come here upon this ground  
To comfort every creature of birth;  
For I, Isaiah the prophet, have found  
Many sweet matters whereof we may make mirth  
On this same wise. . . ."

They take their positions against the proscenium arch, facing the audience, and remain with bowed heads, motionless, during the presentation. Gradually, a glow of light appears in the center arch, and out of the formless dark, a radiant white figure is revealed, until Gabriel stands, vivid against the limitless blue of a faintly lighted night sky. He raises his long, slender, golden trumpet to his lips. As the sustained sweet note dies clearly away, the long, gray folds to the right of the arch part and disclose a softly illuminated niche in which kneels the figure of the Virgin. Her beautiful, calm face is bowed over folded hands. Rose and old blue are her draperies, with touches of gold at the throat, and an open golden halo circles the veil over her meek head. At the first words,

"Hail Mary, full of grace,  
Our Lord God is with thee.  
Above all women that ever was,  
Lady, blessed may thou be;  
Dread thee nothing, maiden, at this.  
From Heaven above, hither I am sent,  
Of embassy of that King of Bliss,  
Unto thee, Lady, in virgin reverence;  
Saluting thee here as most excellent,  
Whose virtue above all others, doth  
abound: . . ."

she turns towards the angel, her Fra Angelico hands upraised in awe, her rapt gaze speaking her wonderment as she lifts timid eyes to the vision, flooded in clear white light, seemingly too beautiful to be real, too dazzling for mortal eyes to bear the sight. Rising before the Annunciation, she drops slowly to her knees, her hands folded on her bosom until Gabriel's last words to her,

"Now, farewell lady of might  
most,  
Unto the Godhead I thee com-  
mit,"

when the light fades and Mary's curtain falls on her humbly prostrated.

### Where Shepherds Watched

There is an interval of music, and, faintly, the illuminated, deep night sky shows through the arches, then far away. The sound of pipes and the shepherds' song comes gradually nearer. The first shepherd, a mere boy, in short brown tunic of tanned leather skins, appears, lustily piping, and stops near the center arch, peering about him off into the distance, "Hulloowing" anxiously.

"Now God that art in Trinity,  
I know not where my sheep 'e  
nor they be.  
The night is cold;  
Now it is night the midst of  
the night,  
These weathers are dark and  
dim of light!  
What ho, fellows, ho, hullo ho!"

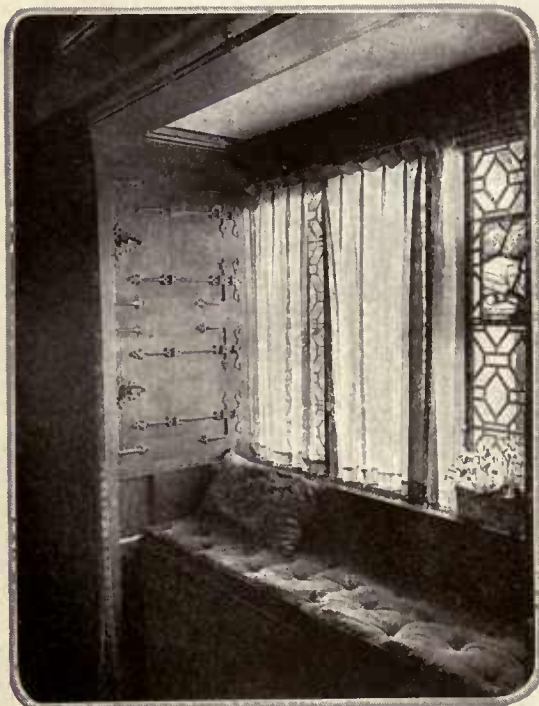
Afar comes an answering voice, and presently enter two other shepherds. The younger, garbed in a red cloth tunic and skins, with leather leggings bound with thongs, carries a crook, and the elder



*The wonder of the shepherds on first seeing the star is an impressive point in the miracle play. They follow the star to the merry tune of a pipe that one of them blows*

(Continued on page 62)





*The driveway entrance is simple—a brick and timber vestibule under an overhanging ell. This view shows the nogging, or brickwork in various patterns between the timbers, to an advantage*

*Among the interesting corners is this window-seat with its heavy, irregularly leaded panes and its built-in cupboard with wrought-iron strap hinges. The treatment is characteristically Elizabethan*

*The breakfast room has a green tiled floor. Rough plaster walls run to the floor, without baseboard. Old English furniture has been used, and wrought-iron fixtures. Arden Studios, decorators*



HALF-TIMBER IN THE ELIZABETHAN STYLE HAS BEEN SUCCESSFULLY USED IN THIS HOUSE AT RYE, NEW YORK

HOBART B. UPJOHN, *Architect*





Gillies

*Genuine half-timber—the type that is an integral part of the construction—has been used in this house. Its general design is Elizabethan and the atmosphere of that era is successfully maintained in the old English slate roof with its characteristic clustered chimneys. The two bay windows, though alike in effect, are quite different in detail*



*Along the front of the house runs a broad paved terrace with a brick retaining wall. Evergreens in tubs are placed at regular intervals and form a connecting link between the oak of the house timbers and the greenery of the garden. Stone excavated on the site has been used for garden walls in the foreground and the terrace flooring*



# THE ACCOMMODATING NIGHT CLERK

THESE incidents may not be set down in the Book, but they are doubtless the way the thing happened.

When Joseph and Mary came to the inn at Bethlehem that night, the clerk in charge said he was very sorry, but that they were all full up, there wasn't a room left. However, something must be done about it; and he offered them a shake-down in the stable. So they went to the stable quite content.

That sort of thing happens to scores of people in New York and countless other cities every night. People troop in from belated trains, walk up to the desk expectantly and are told that all the rooms are taken. They are disappointed. Fagged out, nervous, hungry, all they want is to crawl into the little ol' bed and sleep. Before them stretches the unpleasant vista of wandering about from hotel to hotel until, finally, when they can't drag another foot farther, they discover one that can give them a room. But at this point the accommodating night clerk suggests that, if they don't mind the informality of it and the lack of facilities, he can set up some cots over in the servants' quarters above the garage. And with thankful hearts these weary folk make the best of the inconvenient circumstances.

Precisely that sort of thing happened that night at Bethlehem. An old man and a maid, a full inn, an accommodating night clerk—and then soft straw on a stable floor.

SUCCESSIVE generations of religious folk have been wont to sentimentalize over this. They have pictured the inn at Bethlehem as a sort of miniature Ritz-Carlton, with a marble lobby and bellhops and rooms en suite with a modern bath and soft carpets on the floor and a French spring, box-couch bed piled high with lingerie pillows and comfortables. As a contrast to this they visualize the stable as a filthy hole such as one encounters now and then today on some backward farm.

Neither of these pictures can be true. The Ritz-Carlton sort of hostel wouldn't possess such a stable, on one hand and, on the other, Ritz-Carltons didn't exist in those days. Accommodations for travelers were primitive. The inns were simple. Even today they are simple in that part of the world. One carries his own mattress and pillow with him, and pays for a space on the floor. As all the floor space in the inn at Bethlehem was occupied that night, the accommodating night clerk offered the stable where there was ample room, where the air was warmed by the bodies of the cattle, where it was quiet, where there was plenty of straw for the maiden to lie down upon.

One of these days some poet will sing the glories of that accommodating night clerk. He seems to have been overlooked.

NIGHT clerks are perhaps the most hardened set of men in the world. They constantly have to stand the rebuffs of irate travelers.

Night after night in any hotel in New York you can see enacted the unpleasant little scene. Up struts a stout, self-possessed—albeit weary—citizen with his entourage. He asks for rooms. The clerk replies that all the rooms are taken. "But I am Mr. So-and-So!" And he is indignant that the clerk never heard of him before, enraged because the clerk refuses to rout people out of their beds to furnish accommodations for the small-town magnate. He demands to see the manager. He storms. He talks about his "rights."

Somehow that sort of thing doesn't fit in with the picture of Joseph and

Mary coming up to the Bethlehem inn that night. You can't picture Joseph storming about or Mary whining. You can't imagine them blustering about their "rights." But we do know—for the Book tells it—that they accepted the shake-down in the stable.

From that night on men have thought tenderly when they passed a stable, with its gentle-faced kine gazing out, and successive generations of them have knelt in reverence at Christmastime before a manger. Perhaps, had Joseph demanded his "rights," made a scene such as you can see any night in any crowded modern city, we would think tenderly of hotels. But it isn't conceivable that we should think tenderly of hotels because it isn't conceivable that the holy pair spluttered about their "rights."

DURING the past five years there has been a lot of spluttering about "rights." Workmen in every nation under the sun have howled and struck for them. Capitalists have demanded them in high dudgeon. The bourgeoisie have yelped about them in the public press. Big nations and small have issued floods of propaganda on their "rights." Every conceivable tribe has presented its "bill of rights." We are getting tired of the word "rights." Doubtless the Big Night Clerk is, too.

It is high time we stopped talking about "rights" and got down to the cold simple facts of working and living. We may have to begin by accepting some makeshift that the world offers us, some economic cot set up in a servants' quarters, some fragile bundle of straw spread out on a stable floor. But for Heaven's sake, let's get down to it! Accept! Accept! The world has been conquered and Heaven stormed not by men who demanded their "rights" but by those who accepted the opportunities circumstance gave them. That's the trick Fate invariably plays on those self-important souls who demand as inalienable the things they think ought to come to them—they never inherit the earth they so loudly clamor for.

For there is a great difference between the things we think ought to come to us and the things that are good for us to have. A night on a cot in a servants' hall probably does the spluttering small-town magnate more good than a suite of rooms. It may, conceivably, awake a sense of humility in his heart.

THERE is nothing ennobling about a local magnate in a suite of rooms, but there was something very ennobling about the holy pair in the stable. In fact, one of the world's pitiful pictures is a small, self-important man wandering about, utterly lost, in a palatial suite. Lots of people's homes are like that. They build enormous houses and furnish them at a fabulous price—and then find themselves unhappy there. Their walls and chairs dwarf them! Pigmy-souled, they are made even smaller by the splendor and magnificence that surround them.

But a very fine sight it is, indeed, to see a man who is master of the rooms in which he lives, who commands his surroundings as he commands his life. And a very fine sight it must have been that night in the stable when One came who filled it with a glory!

These are strange things to say, but they are the veriest truth. They are applicable to the making of a life, they are necessary to the making of a home. You must first accept the stable. Then you must fill the stable with a glory. And having done that, you make a palace where men come to seek comfort and refreshment and the warm cheer of friendship.



## TO LOUISE

(A Christmas Baby, Now One Year Old)

*Undaunted by a world of grief,  
You came upon perplexing days,  
And cynics doubt their disbelief  
To see the sky-stains in your gaze.*

*Your sudden and inclusive smile  
And your emphatic tears, admit  
That you must find this life worth while,  
So eagerly you clutch at it!*

*Your face of triumph says, brave mile,  
That life is full of love and luck—  
Of blankets to kick off at night,  
And two soft rose-pink thumbs to suck.*

*O loveliest of pioneers  
Upon this trail of long surprise,  
May all the stages of the years  
Show such enchantment in your eyes!*

*By parents' patient buttonings,  
And endless safety pins, you'll grow  
To ribbons, garters, hooks and things,  
Up to the ultimate Trousseau—*

*But never, in your dainty prime,  
Will you be more adored by me  
Than when you see, this Great First Time,  
Lit candles on a Christmas Tree.*

—CHRISTOPHER MORLEY





Gillies

## AN ENGLISH HOUSE IN AN AMERICAN SUBURB

*How readily an English style of architecture lends itself to our American countryside is shown in the residence of John B. Van Haelen, Esq., at Hartsdale, N. Y. Chimney pots and the bay window form the outstanding features in this grouping of simple elements. The walls are hollow tile with plaster applied in a manner showing the long, sweeping trowel marks. Over the*

*brick door arch a crest has been let into the plaster. The absence of woodwork, except in the exterior doors and windows, the leaded casements, the roof of mottled purple and green slates, all contribute to the success of the design. Other views of the house and its surrounding plantings are shown on pages 38 and 39. Frank J. Forster was the architect*





Portrait medallion of  
Benjamin Franklin in  
lustre. 19th Century

## OLD LUSTRE AND THE NEW COLLECTOR

*A Ware for Those Who Love Subtle Colors Behind a Glaze  
and Enjoy a Meal for the Dishes in Which It is Served*

GARDNER TEALI

I AM NOT what you would call a greedy person, but there may be no harm in confessing that when I am in the countryside, lustre ware is always a discoverable certainty when chancing upon a pleasing farmhouse or a village of inviting cottages. Some there may be who would regard such a state of affairs as whimsical, who would have no patience with a predilection for a well-adorned country board, not necessarily groaning beneath a mid-day meal or a twilight supper, but comfortably conscious of upholding a-plenty to go round. There one will find an abundance of fresh milk, hot biscuit and honey, delectable tea, and the jam-pot thoughtfully placed within reach. To such a meal one comes by instinct at the appointed time and leaves with body and spirit refreshed.

Now I contend that the sight of bits of old lustre ware, such as one is apt to find on just such tables, is, in itself, conducive to a spiritual refreshment which the silver service, solid or sham, of the very best appointed city restaurant may not dispense. There are, I grant you, some, or many, who would contend



The first pitcher is Staffordshire copper lustre with a figured panel; the second a rose panel in copper lustre



The Staffordshire district was the cradle of the lustre industry in England. These two silver resist lustre pitchers date from the early 19th Century

that apple sauce and not lustre ware is the root of the matter, but I know better, for I have but the most casual, and even then only occasional, interest in apple sauce, which leads me to be certain that it is lustre ware—the milk jug, the sugar bowl and creamer, the jam-pot and the silver resist lustre mug before my flowered pink lustre plate.

Possibly, Dear Reader, you will think I am romancing, but my faith in human institutions and in the persistence of miracles has been greatly enhanced by the significant fact that all "this" happened to me—happened!—and not so very long ago. That country ramble—how it will live in memory! And the supertime hospitality, come upon that early evening—how conclusively it has proved to my modest satisfaction that I am an exemplary exception to that one of the frailties of human nature commonly categorized as envy, for no craven covetousness suggested my returning stealthily in the night to rifle the cupboard that I knew would be holding these treasures when the cover was removed and the kindly housewife



These three pitchers are examples of fine resist lustre of early 19th Century make. Resist lustre was so called because the underglaze of color and design formed by chemically reduced metals resisted the final top glaze, leaving each its separate color and character



The two jugs to the right are examples of old copper lustre with flower sprays in blue relief. This ware is light in weight, thin, glazed inside and out



The ground decoration was stenciled on and then glazed, as in the case of this floral lustre pitcher of 19th Century make



(Right, above.) A silver and gray lustre covered dish of 19th Century workmanship



(Left.) A blue underglaze resist lustre pitcher with a Morland hunting subject design



The stenciled design is apparent in this copper and blue lustre ware pitcher of 19th Century manufacture, a typical example

who knew not Wedgwood from Woolworth had "finished with the dishes." Instead there was in me the virtue to say grace with grace and to give thanks with a thankful heart, a heart truly thankful that I had enjoyed that bit of communion in their natural habitat with such things as reposed in my own abode on their remote museum-like hooks or on cabinet shelves, industriously labeled like mummies of the past, themselves regarded as *objets de vertu* and not as containers for the staff of life and

Early 19th Century purple and white lustre pitcher



The pink lustre, an example of which is shown in this tea-pot, must not be confused with lilac. It is a distinct hue



A copper lustre pitcher of common 19th Century design

the unculpable wherewith of these prohibitory days to wash it down. I did not have the heart to spoil the adventure by disclosing to my country hostess the pedigree of her pottery. In the first place, a comfortable sustenance was hers, and the pride I know she took in her pretty "dishes," dishes which in her ignorance she could use on occasion with free conscience, would, with the Midas-touch of babbling connoisseurship, have turned the gold of this contentment (Continued on p. 64)



Silver lustre was produced by applying a second glaze of platinum solution; it must not be confused with the inferior steel lustre. Of these early 19th Century silver resist lustre pitchers the central shows the design of a bird with sparse foliage about—a favorite design



# CHRISTMAS BEGINS AT HOME

*Tradition and the Part It Plays in Our Modern Celebration of the Day.  
Suggestions for the Use of Living Christmas Trees and Other Features*

ROBERT STELL

**M**ORE than any other festival of the year, Christmas is a season of virile color. We think of Easter in terms of white, of Thanksgiving in the browns and golds of autumn. But the colors of Christmas are glowing red and lusty green, sturdy and full of wholesome cheer.

It has been so for centuries. Our holly was an emblem of peace and goodwill among the early Romans—its very name is but a form of the word "holy." Pine, olive and myrtle have long been symbols of the joyous season. The one exception to the rule of healthy color is the mistletoe, whose pale leaves and berries have retained somewhat of the religious significance which they held in the times of the Druids.

Look at it as you will, tradition plays a large part in the Christmas festivities. To nothing connected with the outward forms of the season does it cling more closely than to the mistletoe, although certain iconoclasts have made uncomplimentary remarks about this plant's habits of living and generally cheerless appearance. In ages past men believed that fairies sought shelter from the cold among its leaves, and that he who hung it above his fireplace offered hospice to the good

sprites. The Ilex which the Latins used to send to convey their good wishes to friends was nothing less than holly; and the Yule-log of Merrie Englande and the North was as much a part of the day's ritual as the singing of carols or the eating of plum pudding.

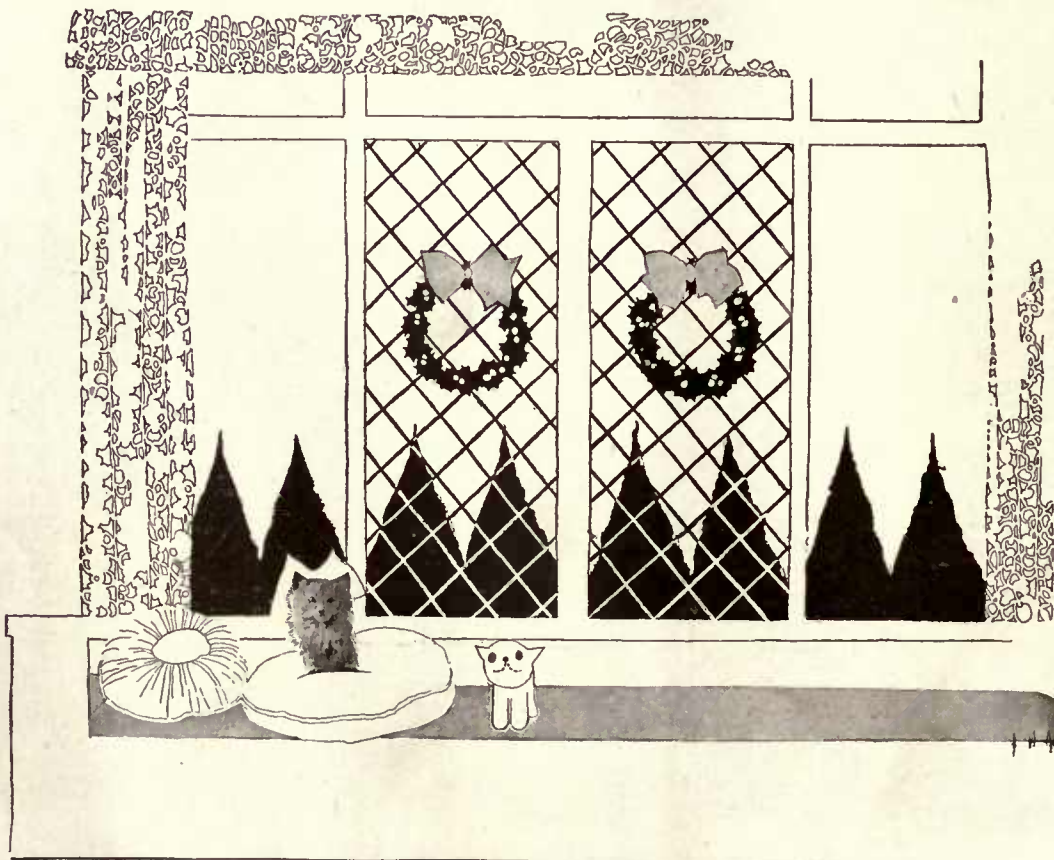
Our modern Christmas decorations of the house are based on these customs of former days, and it would be almost sacrilege to violate their traditions. On the other hand, there is no reason for us to handle them pre-

cisely as do all our neighbors, submerging individuality—and sometimes a sense of humor as well—in rigid adherence to prescribed forms. The spirit of the day is one of cheery well-being; let our reactions to it hold less of formalism and more of ourselves. The season's festivities need lifting out of the realism of merely purchasing so many red paper bells, such and such a quantity of gilt balls and cotton for the tree, and a carefully computed number of tinsel gewgaws and dangles here, there and everywhere. Let us give our imaginations a little play and test our abilities as real decorators.

In making ready the house for Christmas there is no lack of materials and ideas from which to draw. Holly wreaths,

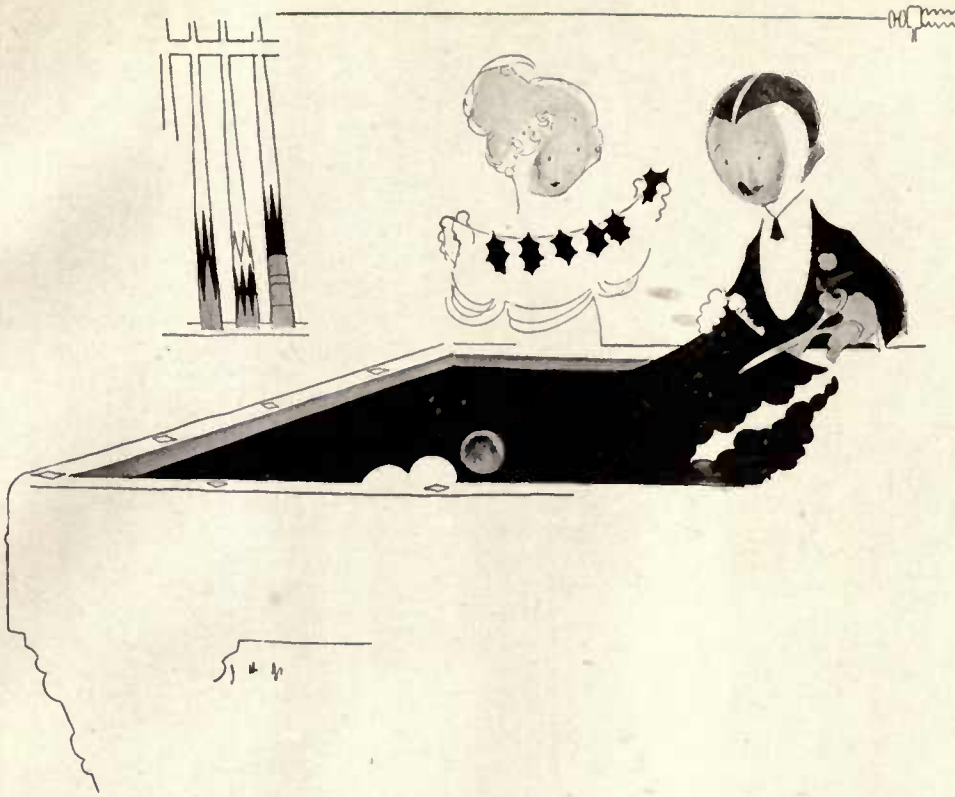


*Really, there is no reason why Christmas decoration should be rated as a strictly indoor sport. While you are in the right Yuletide spirit, you might just as well let yourself go and start things off on the threshold—the faithful little trees that guard the portal are good places to begin*



*It is a bitter fact that, in all too many households, it is Christmas for everybody else, but just December twenty-fifth for the dog. Remember to put Rover's name well up toward the top of the Christmas list; don't let his pretty faith in Santa Claus be hopelessly shattered*



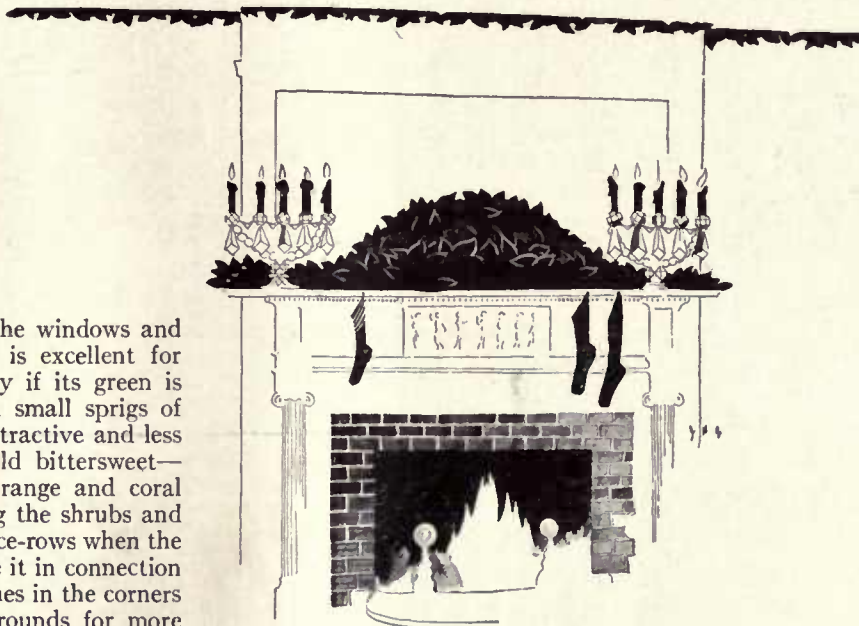


*They say holly is scarce this year, but what is a holly shortage in the lives of those who own their own billiard table? Armed with a little ingenuity and sharp scissors, the veriest amateur can manufacture a garland of startlingly realistic synthetic holly leaves. It is such clever little household economies that make our American home life what it is*

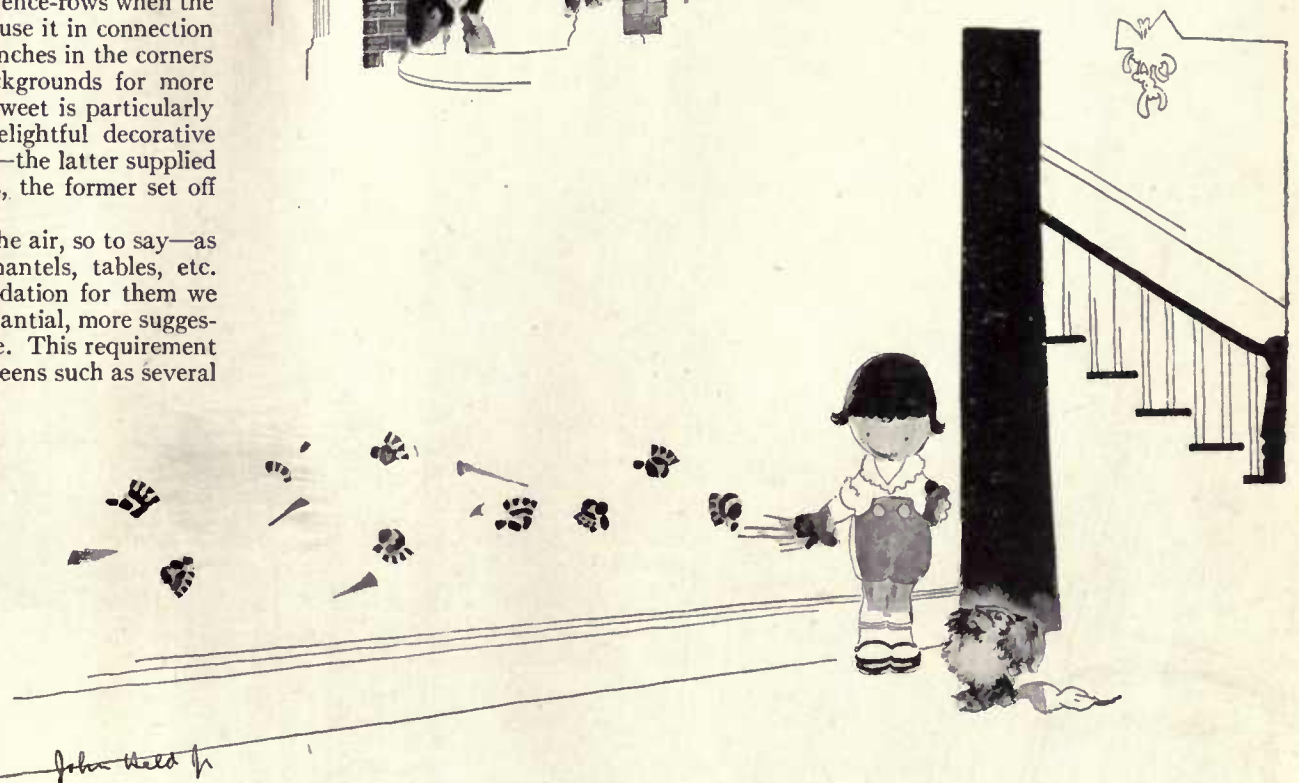
of course, there shall be at the windows and over mantels. Ground pine is excellent for festooning garlands, especially if its green is relieved here and there with small sprigs of the holly berries. Another attractive and less usual thing is the native wild bittersweet—that woody vine with the orange and coral berries which you see draping the shrubs and lower trees of the country fence-rows when the leaves have fallen. If you use it in connection with cone-bearing pine branches in the corners of the rooms, and as backgrounds for more delicate things, the bittersweet is particularly effective. Still another delightful decorative scheme is silver and green—the latter supplied by the evergreen branches, the former set off against it.

All these are for use in the air, so to say—as hangings or in jars on mantels, tables, etc. As a sort of basis or foundation for them we need something more substantial, more suggestive of permanence and life. This requirement is best met by small evergreens such as several kinds of spruces, pines, arborvitæ and junipers, actually alive and growing.

*After all, it is those little personal touches that take away all stiffness and lend the true intimate touch to the house. Home talent should be encouraged, for it makes for individual effects. This delightfully spontaneous mural frieze, for example, was but the work of a few minutes, but its result is far more telling than a professional's carefully planned efforts*



*There is no more effective and timely decoration for the living room mantel than a fringe of small stockings, hanging gracefully from the simplest of nails. They should not be arranged conventionally, but placed according to individual taste and allowed to sway at will. Any desired number may be used—the more the better*



These little Christmas trees fulfil all the specifications of the S. P. U. G.'s (by the way, what has become of the "spugs?"), for their usefulness is not limited to Yuletide. You can buy them planted in either boxes or individual tubs which will carry them through the winter, and then when spring comes they may be planted outdoors in the garden or about the grounds, there to continue their growth indefinitely. Few Christmas decorations are more effective than boxes of these miniature conifers on the outside window ledges, or larger individual specimens flanking the doorstep or glittering with tinsel and little gifts indoors. The old-fashioned sort of Christmas tree, its life sacrificed to make a holiday, is hardly to be compared with them, growing as naturally as though they had never left their native soil.

Nor need the use of these small trees as bearers of presents be confined to the humans of the house. The birds enjoy a Christmas dinner as well as we, and food hung for them on the window-ledge trees will find an eager welcome if the weather be cold and snowy.

Before we leave the uses of green and growing things, the English ivy deserves a word of mention. In England it is considered an important part of the Christmas decorations in the house, and its use indoors is increasing here in America. There are many ways of growing it, such as in metal braziers and on wrought-iron or painted wood trellises. Like the little evergreens, ivy thus grown has the distinctive charm of being alive.

*John Held Jr.*



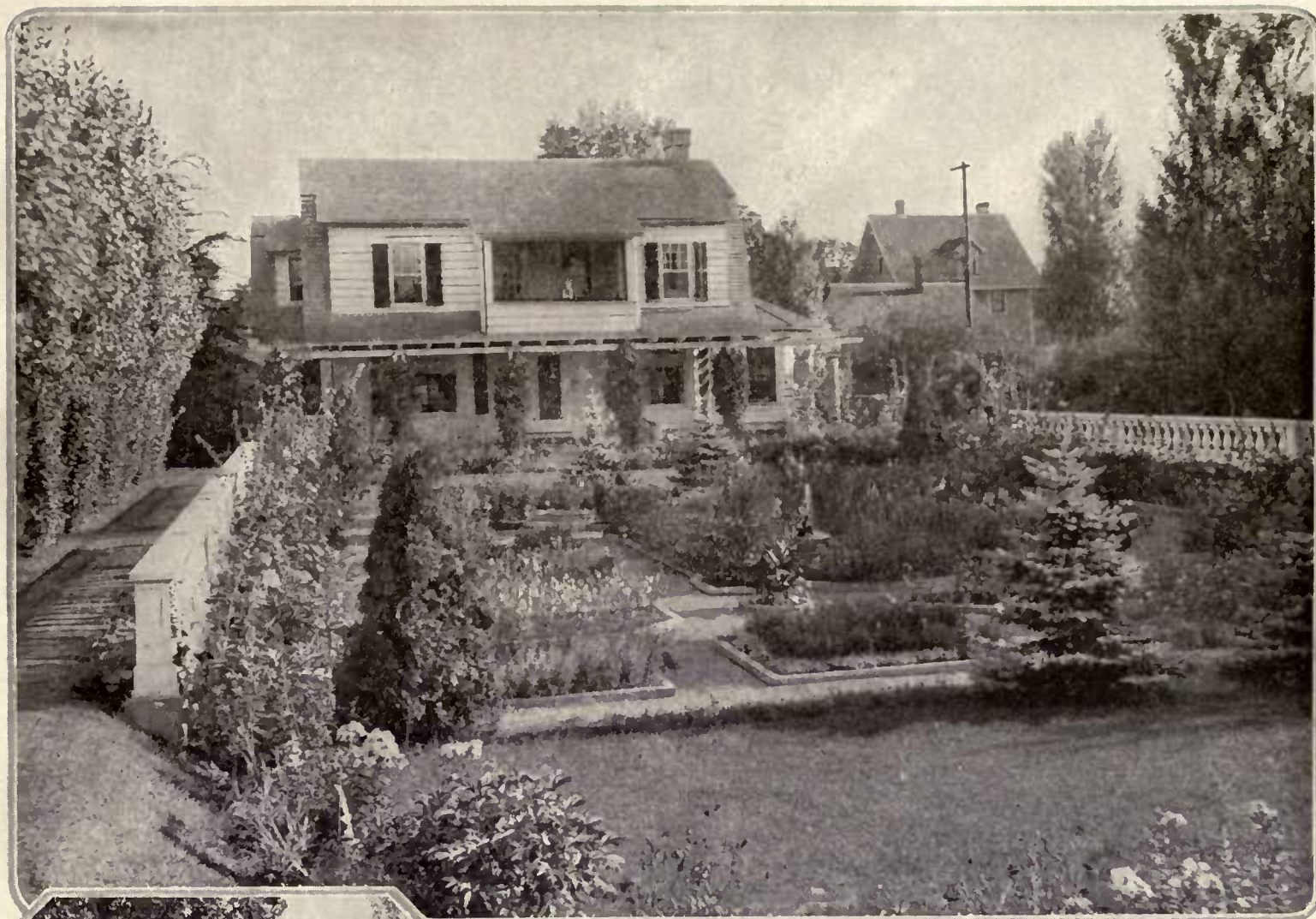


## A GARDEN IN A BACK YARD

*A shrubby hedge, broken by a white ornamental gate, is all that separates this secluded spot from the main residential thoroughfare of the city, and yet so carefully has the planting been arranged, so scaled to the limitations of the space, that one would suppose herself*

*to be in a large country garden. The little pool, with its fountain and water lilies and border planting, punctuated with the graceful, upright lines of the rushes, lies at the crossing of the garden axes. Beds with low cement curbs are disposed in a regular pattern on each side*





*Seated in this pergola one gets a vista of the long shrubbery border to the north, the grass walk and balustrades*

*Behind the house the land slopes away leaving a bank on either side. The garden limits are marked by a long white baluster, giving space for a drive on one side, and below it, a grass walk with a massed planting of hollyhocks, climbing roses, dahlias, gladioli and other border plants against the wall*

*The view from the house shows the disposition of the beds. At regular intervals evergreen specimens are used for accent points. Blue-stone paths wind in and out between the beds to the stretch of lawn beyond. The grassed terrace in the foreground serves for an outdoor dining room in pleasant weather*



*The CITY GARDEN  
of G. F. VAN SLYCK,  
Esq.*

ST. PAUL, MINNESOTA



# DECORATIVE AMERICAN LANDSCAPES

## *How to Select Both Old and Modern Types for a Room*

PEYTON BOSWELL

HOME BUILDING is now a very big subject in America, and the problem of selecting paintings for purposes of decoration is receiving the thought of thousands of men and women. For some rooms owners will prefer figure subjects; for others landscapes will be required. It is the purpose of this article to survey the latter field and to set down certain facts and make certain classifications which will help those who may desire some measure of guidance.

In selecting landscapes as decorations for rooms, two distinct elements may be taken into consideration. One is the element of association between the painting and the rest of the room, or, as it might be termed, historical fitness. The other is the element of light and atmosphere. The former is more or less artificial, and depends on sentiment. The latter is predicated on problems of color and harmony. Both are important, but the element of light and atmosphere is fundamentally so.

### English Oak and Paintings

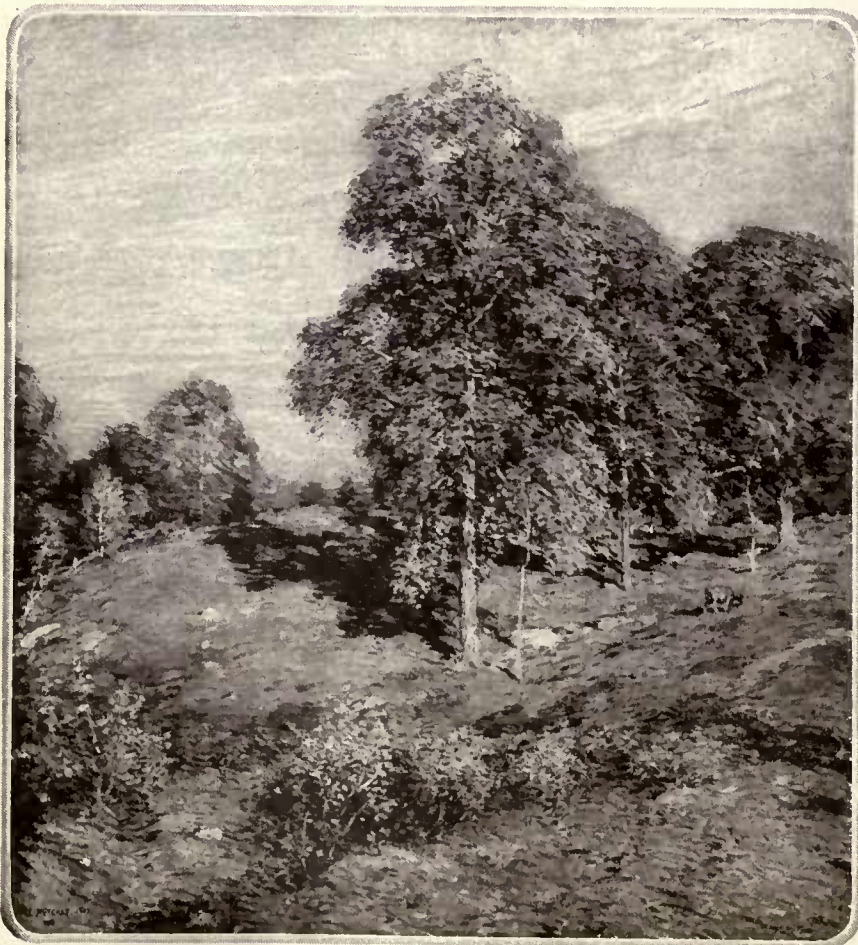
It is historical, or sentimental, fitness that makes a Hobbema, a Ruysdael, or any other picture that follows the old Dutch landscape tradition, so altogether appropriate in an Old English interior or in a modern adaptation of an Old English room, either oak paneled or half-timbered. England in the old days greatly admired Dutch landscapes, and literally thousands of them were installed in the mansions of the great not only before Cromwell's time but



*"The Birches of Montigny,"*  
by Henry G. Dearth, a canvas  
of diaphanous colors that  
could find place in a salon.  
Courtesy of the Folsom  
Galleries



*"Landscape,"*  
by Ralph A.  
Blacklock, the  
tragic master of  
the old American  
landscape school.  
Courtesy of the  
Reinhardt Gal-  
leries



*"The Golden  
Hour,"* by Wil-  
lard L. Metcalfe.  
A pulsing canvas  
such as this en-  
livens a living  
room. Courtesy  
of the Milch  
Galleries

after. Because they seemed to symbolize the aristocracy, the Leveller and his Ironsides destroyed hundreds of them in the few years following the execution of Charles I, who was himself perhaps the greatest patron of the arts of the Netherlands that England ever had. But in the reaction that set in with the Restoration, Dutch paintings were more eagerly sought than ever. Their richness and their contrasts of light and shade seemed perfectly to accord with the color and texture of English oak.

It is the element of association, even more directly applied, that makes a landscape by Constable, Gainsborough, John Stark, Old Crome, or even as late a man as Vincent, fit perfectly into an English period room.

### Using the Americans

But American home builders have little to do with Hobbemas, Ruysdaels, Gainsboroughs and Constables, for these are collector's paintings. They are not bought as decorations for rooms. On the contrary, the man fortunate enough to own them is just as likely as not to ransack the world for a room that gives them a proper setting. They rank so high as gems of art that they command, rather than serve, any scheme of decoration.





*"Pasture Land—October," by J. Francis Murphy. A soothing canvas of this type requires a dignified room. Howard Young Galleries*



*"The House in the Valley," a richly colored modern expression by Charles Reiffel. The colors and actions in such a canvas give stimulus to a furniture group*



*"Filling Light," a pleasant, colorful interpretation by H. W. Ranger, the type suitable for a living room or library. Macbeth Gallery*



*"A Glimpse of Lake Placid," by Homer D. Martin. Such a picture requires a dignified, simple setting in a room, preferably a library. Babcock Galleries*

The problem that most interests Americans who love landscape painting, is how to use the pictures of our native artists as decorations in their homes. In this we are little concerned with the association, or historical, element. In fact, what interest we have in it is by proxy, for certain fine examples of our early landscape painters so closely resemble in technique and in their romantic aspects the work of the old Dutch and English painters that they can well go in rooms modelled after English periods.

These early Americans are known in art parlance as "the Hudson River School," and their chief inspiration was the minutely painted Dutch landscapes and the slightly broader works of such Englishmen as Stark, Old Crome and Constable. A lake amid the mountains, the graceful sweep of a river, the crisp clarity of a valley, were favorite themes. The better work of John F. Kensett, Ashur B. Durand, David Johnson, Samuel Colman and their contemporaries is highly prized

*(Continued on page 74)*





Tebbs

## ELEGANCE AND THE INTIMATE ROOM

*Elegance is in no way dependent upon size for its adequate expression. The Louis Quinze, Regence and Louis Seize styles of decoration belong to an era that revolted against the palatial. The intimate was made elegant. A witness of this can be found in the New York apartment of Paul A. Isler, Esq., illustrated on this and the two following pages. The French styles have been employed with*

*meritorious restraint. They serve as a valuable testimony to the livable human quality of periods little understood. The view here is a corner of the bedroom. On a beautifully designed marble mantel with a mirror and Grisaille above, stand a terra-cotta bust and a pair of Chinese vases which, combined with the cream paneled walls of the bedroom, create a pure Louis Seize mis-en-scène*



# THE GALLIC INVASION OF AMERICAN HOMES

*A Worthy Furniture Infiltration as Shown in the New York Apartment of Paul A. Isler, Esq. Decorations by Alavoine & Co.*

COSTEN FITZ-GIBBON

ALL our phraseology just now seems to be tinged more or less by a military tone. We may, therefore, without qualm, make use of the term invasion in the parlance of interior decoration. An invasion is not necessarily repugnant to the invaded, and when the invaded have something tangible to gain and nothing at all to lose by the invasion, as in the instance about to be considered, it is distinctly a thing to be welcomed.

For a long time French styles in furniture and in interior decoration, for the most part, were regarded with lurking suspicion, if not with downright distrust and open animosity, because indiscreet decorators of vulgar taste in the second half of the 19th Century disfigured and deluged the homes of so many wealthy parvenus with a super-gorgeous splurging of all that was worst in the most extreme manifestations of 18th Century French decorative art.

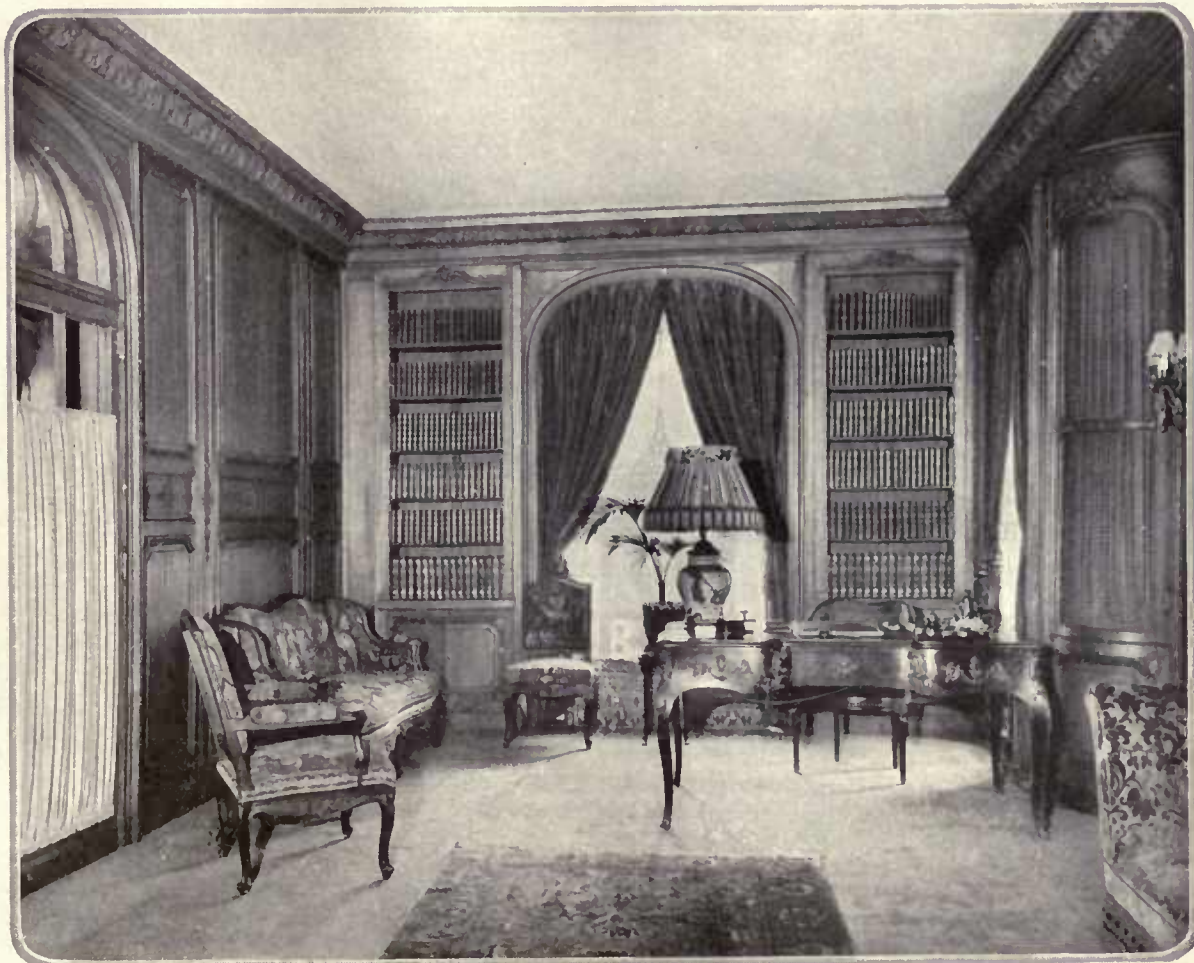
The gilded pill they administered, to their clients in particular and to the public in general, produced a nausea that wrought a cruel injustice to French art and caused us a loss



*In one corner of the living room, stands an antique Louis Seize commode with an exquisite design in marquetry, which has a terra cotta group by Clodion as its sole ornamentation*

from which we have only begun to recover, now that a truer understanding of French decorative principles has at last made some appreciable headway amongst us. Cosmopolitan as we are inclined to be in our tastes, we are never loath to accept, from whatever source, a mode that we are convinced possesses intrinsic merit. And that such merit in full measure exists in French decorative modes of the 18th Century can no longer be gainsaid, even by those whose acquaintance therewith is altogether superficial.

But, quite apart from all purely general considerations, the accompanying illustrations of an apartment show several pertinent truths that we shall do well to keep in mind. In the first place, they convince one of the fitness of the more restrained expressions of 18th Century French modes, either in their strict historical interpretation or modified by appropriate adaptations for the appointment of small or moderate-sized apartments. The apartment in question is by no means extravagantly large.



*A harmony in soft browns is the living room, with its well-proportioned paneling in the natural colored French oak, and Regence settee and chairs covered in mellow-toned Beauvais tapestry. The table desk is a reproduction of one at the Louvre, and the crimson hangings add a brilliant note*





*Looking through the doorway leading from the living room to the library gives opportunity to study the details of the paneling, overdoors and cornices, which are so characteristically Regence*



*Cream color with blue moldings is the paneling of the dressing room in which one of the most interesting bits of furniture is a console, reproduced from a collection of Doucet. The appliques are of bronze with porcelaine de Saxe flowers*

In the second place, they visibly emphasize the truth—a truth that especially needs emphasis in view of the all too common passion for “bigness”—that elegance is in no way dependent upon size for its adequate expression. This is a truth that should be perfectly obvious but which, unfortunately, seems often to be overlooked and neglected in the general pursuit of quantity rather than quality.

The Louis Quinze Regence and Louis

Seize styles, which have been used in decorating the rooms of the apartment shown, belong to an era that marked a general revolt against the palatial galleries and magnificent but oppressive formality of the Louis Quatorze period and fostered instead the making of smaller and more intimate rooms which lost none of their elegance in the process but rather intensified it.

Weary of the chilly splendors and ponderously pompous atmosphere of the old régime, the people were resolved to have an “environment in which to live rather than a setting in which to be on parade. . . . The age of the withdrawing-room and boudoir had arrived.” And of these smaller rooms the utmost elegance and refinement of taste and the utmost perfection of workmanship that skilled craftsmen could compass were thoroughly characteristic. It may be truly said that elegance was of the very essence of these rooms. The vulgarity and outré forms which the bad taste of the 19th Century laboriously strove to foist upon the American public were abnormal exceptions and not the rule. Restraint was a dominant quality in the majority of cases.

The spirit of these old French interiors, well exemplified in the modern rooms illustrated, is a valuable witness to the perfect compatibility of decorative moderation and small perfections of grace, with a very livable human quality and wholesome playfulness. Furthermore, to see the admirable result attainable by taking advantage of every



*Perfect in type is what is known as the “Jade room,” with all the delicacy of style which characterizes the Regence. The paneling, which is old gray with a mellow yellowish tone, has gracefully curved moldings with burnishings of gold*

legitimate possibility for decoration in a small apartment makes one feel that the owner of a small apartment who, because of its lack of inspiring size, refuses to make the most of his opportunities to surround himself with an environment of self-respecting elegance is very like the man in the parable who went and digged in the earth and hid his one talent in a napkin because he had only one talent and not ten.

Another quality that these interiors forcibly  
(Continued on page 62)



# WEEK-ENDING AT ENGLISH FARMS

## *A Custom That Has Revived Interest in the Countryside*

ONE of the charms of living in London is that one can get out of it so easily.

England abounds in beautiful old farms that are in easy reach of the great city. Within two hours one may exchange the roar of the Strand for the soothing sound of sheep bells on the Sussex downs; or the hot glare of Piccadilly for the blue reaches of Essex, the beautiful sweep of the Wiltshire country or the quaint roofs and valleys of Somerset. The motor has brought the once far off farmhouse to the door of Park Lane. During the war it was the fashion to indulge in week-end farming as a relief from the arduous work of the week. Women who used to be merely hostesses in the great world, clever women, pretty women, and women of esprit, all absorbed in some kind of war work, looked forward eagerly to the week-ends which meant country sights and sounds and rest, and found them on a farm. It was a sane form of "going back to the land" and winning refreshment from it.

England benefited greatly from this fashion but not as much as did the people themselves. For them it was a voyage of discovery, and the attraction lay in the fact that they were discovering old and simple things.

*Quantock Farmhouse stands in the Quantock Hills of Somersetshire. No more delightful change from the bustle of London can be imagined than three days in this picturesque and peaceful valley*



*Lorna Doone Farm, Malmsmead, in the Doone Valley, Exmoor, is close to the narrow glen where once lived the desperate Doones of Blackmore's novel. It is a quaint, thatched roofed house with many outbuildings*



The English countryside possesses the kind of charm that endures. It makes no effort, but its quiet beauty has the power of always bringing people back. There is a quality about an old thatched farmhouse, sheltered by the hills of Herts or set on the smiling land of Kent, that is found nowhere else in the world.

Sometimes it is an old house with mullioned windows, thatched roof, black and white timbered walls, and painted 18th Century cupboards; or it may be of stucco, with brightly painted blinds and lattices, standing bravely under its mass of pink rambler roses, the whole invariably pervaded by a sense of orderliness that is one of the charms of this landscape.

Anyone weary of life would do well to turn to the farm for invigoration of the soul as well as the body. There is a kind of excitement in waking up to the sounds of farmyard life; to fill in the day with interests afforded by hayricks and the flutter of white chickens; to visit the kennels; to take an interest in bee culture and to explore the mysteries of the dairy, that does much to preserve one's balance of mind. For these are real things to be done *con amore*, and English farms with their quiet serenity offer them in abundance to the seeker after not only rest, but rest that is tinged with romance.

*Coombe Head Farm, in Somersetshire, is celebrated for its picturesque farms and their quaint names, such as Teapot Farm, Butter-milk Hall, etc. As it is only two hours' from London, this spot is an ideal place for a week-end retreat, the type Londoners seek out today*



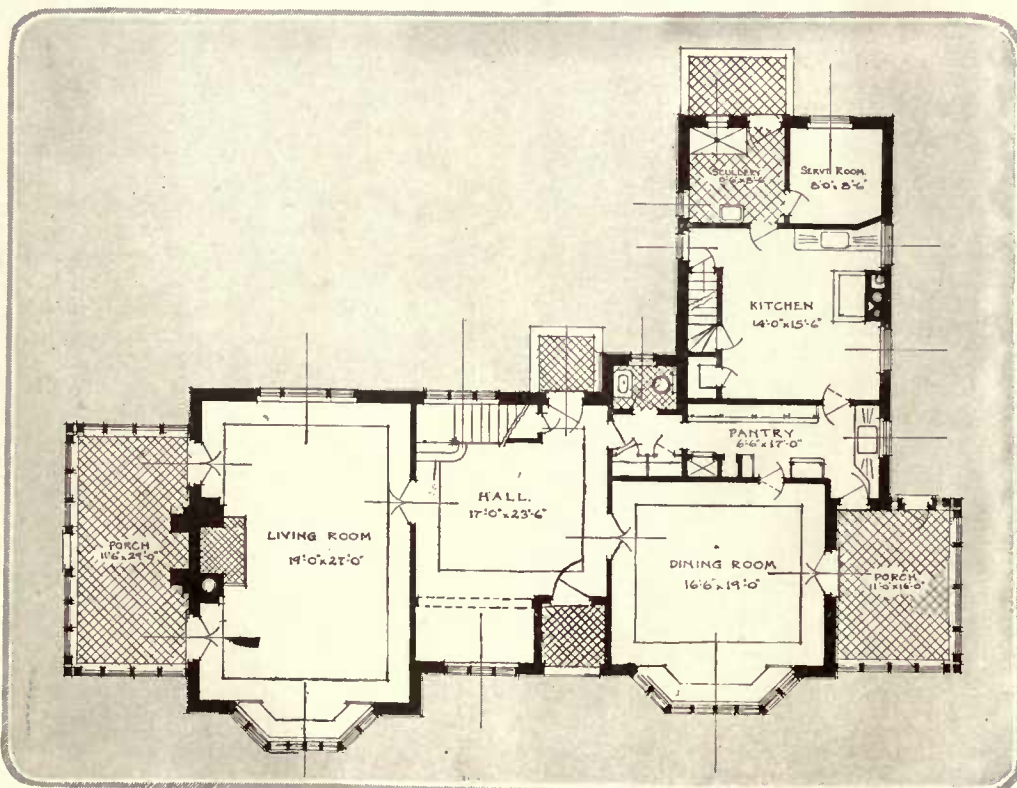




Gillies

*Viewed from the southwest, the house rambles over the hilltop, which forms a picturesque setting for this type of architecture*

*The plan shows a center living hall leading to the living room and porch at the left and dining room and breakfast porch to right*



*A brick arched door serves for entrance, giving on to a little vestibule. Planting and stone walks help the composition*

## A HOUSE AT HARTSDALE, N. Y.

FRANK J. FORSTER, *Architect*

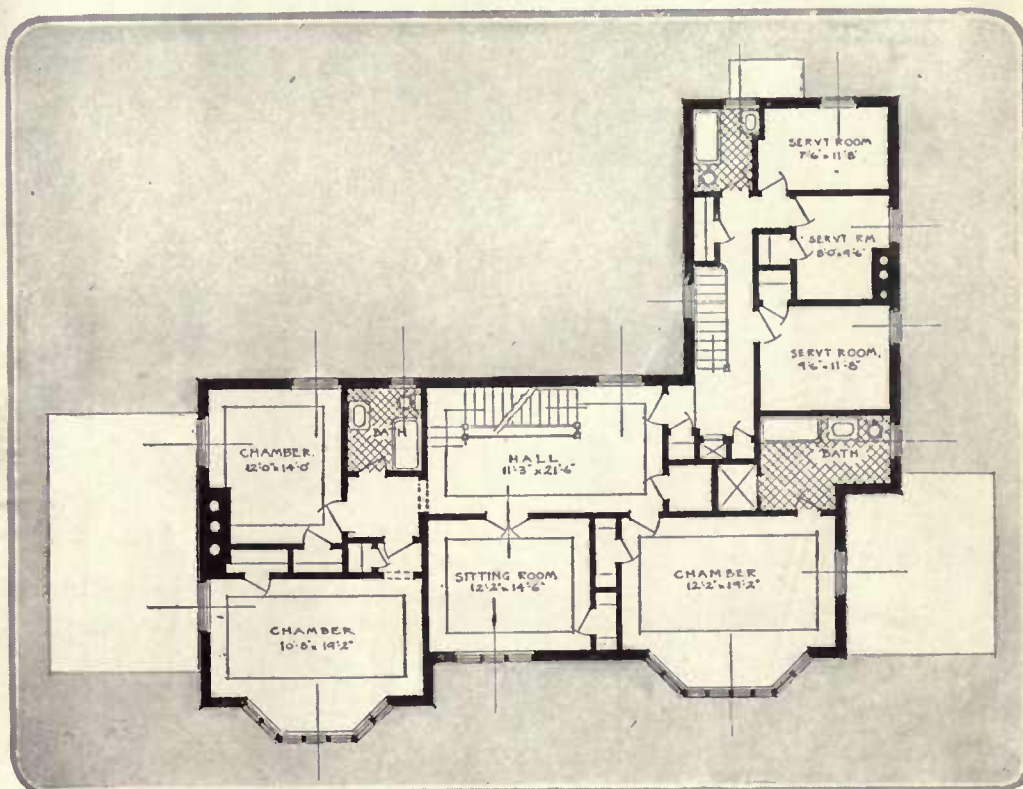




*The picturesque treatment of the purple and green slate roof, the gables and the chimney pots lend interest to the south façade*

*From the breakfast porch the lawn stretches down. The distant view is across the valley to hills on the other side*

*Bedrooms have easy access to the hall and baths. Closet space is ample. The wing over the kitchen houses the servants' rooms*



**HOME OF  
JOHN B. VAN HAELEN**  
AN ENGLISH DESIGN



# PERIOD STYLES IN TABLE SILVER

*Between Architecture, Furniture and Silver Exist Distinct Analogies  
Which Can Guide Us in Their Choice and Arrangement*

H. D. EBERLEIN and ABBOT McCLURE

VERY definite analogies exist between historic design in table silver and contemporary design in architecture and furniture, and if we wish to secure a consistent harmony, either by analogy or by contrast, between table appointments and the rest of the general environment, we shall do well to heed these analogies.

The fashions evolved by the master silver-smiths of former centuries are in great measure followed today, either in direct reproductions or in adaptations that embody the dominant qualities of their prototypes. There is, therefore, a wide scope for the exercise of principles of selection no matter whether we are collecting old silver or purchasing the product of modern manufacture.

Seventeenth Century silver very generally followed the robust, rectilinear inspiration so clearly perceptible in the furniture design of the same period. Spoons are necessarily less subject to variation of contour than are candlesticks and the divers items of hollow ware, such as salts, bowls, teapots, tankards and

the like. Nevertheless, they did display unmistakable influence of the changing styles, and we find that the typical 17th Century spoons, with elliptical or oval bowls, had straight and massive flat stems or handles, the end of the handle being slightly turned up, flattened, broad and notched by two clefts so as to make three points or projections, somewhat in the manner of a trefoil. Down

the back of the bowl ran a reinforcing or grooved "rat-tail" to give stability. This trifid form of spoon is sometimes known as the "hind's foot and rat-tail" pattern.

In the tankards, cans or mugs, beakers and candlesticks the rectilinear influence and sturdy proportions were much more pronounced. The bodies of the first three were either vertical up and down or else slightly tapered, that is to say, beakers flared out a little toward the top while tapered tankards, flagons and cans were of slightly less diameter at the top than at the bottom. Candlesticks, as a rule, had a slightly tapering or perfectly vertical, straight, plain stock. The moldings on all these pieces were of similar contour to the moldings commonly employed in architecture and for the embellishment of furniture.

By far the greater portion of American silver produced before about 1760 or 1765, however, belonged within the sphere of Baroque influence rather than the sphere wherein Renaissance traditions still to some

*(Continued on page 66)*

*A modern interpretation of the Adam period is a silver urn used as a center table decoration. The silver service plate conforms to it in design, and the small silver and crystal are of the same classic period. Silver from Gorham; crystal from Higgins & Seiler*

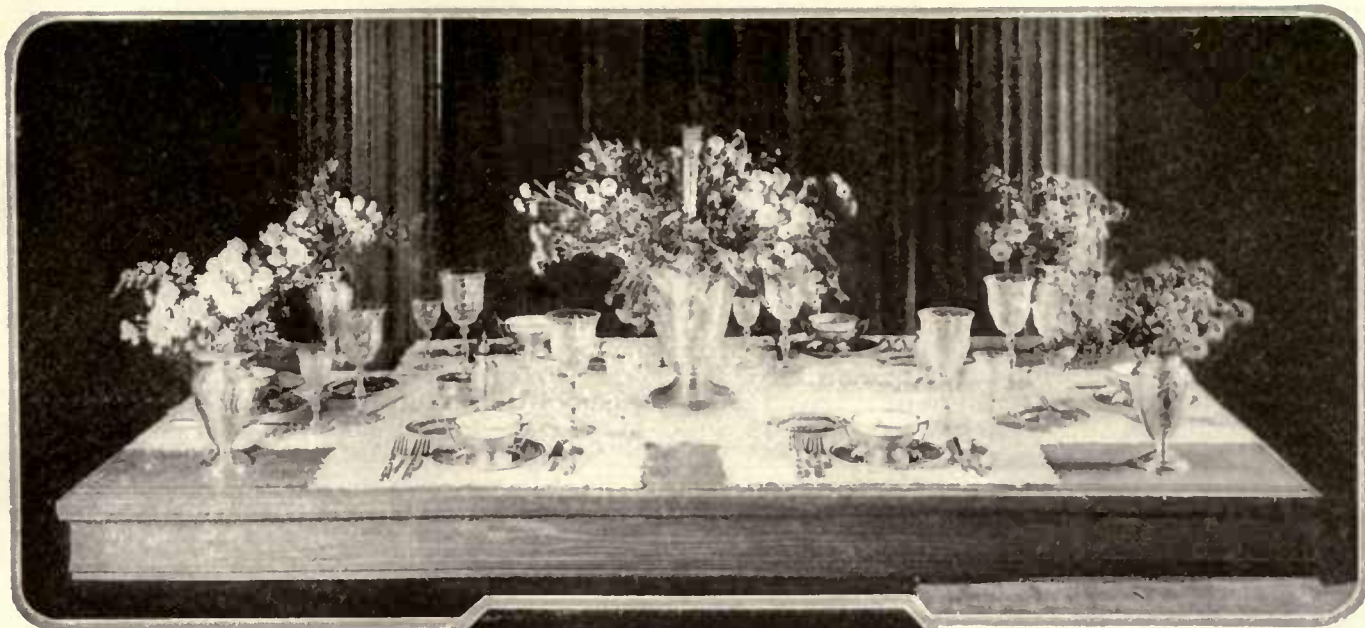


*All the details of this rather unusually set table are pure Empire with the exception of the center decoration. The exquisite swan-shaped bouillon cups, the crystal candlesticks, the quaint shaped silver, and the green and white goblets, are all original pieces. Mrs. Wood*

Harting







*A delightful harmony in arrangement has been secured by the use of a luncheon service consisting of a center basket with four small vases to hold flowers, all in a Louis XVI design, with the flat silver and bouillon cups carrying out the 18th Century grace. Silver from Gorham; crystal from Higgins & Seiter*



*The individual place set for the bouillon course at luncheon shows an interesting modern interpretation of the Louis XVI motifs used in the design of the silver. The delicacy of the design is carried out in the square lace doilies and runner used at the midday meal. Laces from Grande Maison de Blanc*

*An original tankard of the middle Georgian period is used as the central decoration for the dinner table, banked with small orange branches. The tall candlesticks, service plates and silver, as well as the crystal are all a modern interpretation of the Adam design, and are in complete harmony with the beautiful old silver center*





# KITCHENS THAT WILL SAVE LABOR

*Because These Two Represent the Most Convenient Arrangement for Expediting the Year's Ten Hundred and Ninety-five Meals, They Were Awarded Prizes*

A. LOUISE ANDREA

WHEN the idea of an Own Your Home Exposition was first announced, many women wrote to the promoters saying that as model homes were to be shown, model kitchens should be designed for them. Furthermore, that women ought to be consulted regarding this important part of any home. Hence a Kitchen Plan Contest, limited to women, was duly announced in the newspapers, and plans poured in from near and far and from women in all the walks of life.

The rules governing the contest were few and simple. The floor area could not exceed 144 square feet, although it might be of any shape. Location of doors and windows and all important fixtures had to be indicated and contestants were requested to give the height of the windows above the floor.

The main idea, of course, was to show a kitchen so systematically planned that time, steps and work would be saved, an important matter when one considers that every year ten hundred and ninety-five meals are prepared and cleared away in each kitchen.

In addition to the plan, good suggestive and explanatory matter accompanied the design to which was awarded the First Prize and the ideas are so sound and practical that I give them herewith.

## The First Prize

"Advantages of First Prize Arrangement Submitted with Drawing:—

1. Dining room far enough removed from kitchen to avoid noise, odors, heat and confusing sights.

Circulation: Path to travel to house proper. Path of preparation and serving. Path of clearing away.

No travel through kitchen proper to get to other parts of house.

Equipment arranged to give a logical sequence of operations to preparation, serving and clearing up meals.

Free central working space allowing shortest route between different pieces of equipment.

All equipment within reach of a circle of 5 or 6 feet radius.

Sink placed so that dishes can be deposited from dining room by shortest route.

2. Ventilation. Plenty of fresh air assured by placing windows so as to obtain cross ventilation. Window sills 3' 6" from floor so as to be above working level. Carried close to

ceiling to let out heat. The importance of ventilation can hardly be overemphasized.

3. Lighting. Good light on sink, range and work table during daylight hours. When artificial light is necessary, there are a central ceiling light and side lights at points most needed.

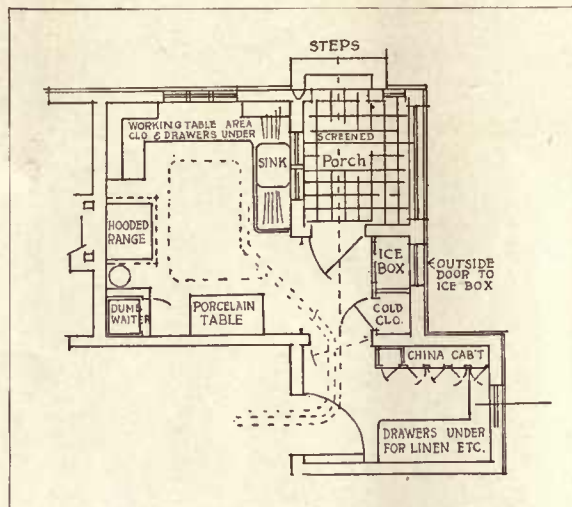
4. Equipment. Ample table working area provided. All working levels continuous, and 34" from floor to avoid unnecessary backaches and fatigue. (Above term working level to mean sink, drain boards, dressers, tables, etc.) Built-in equipment used where possible to avoid corners and cracks. Sink—porcelain if possible, drain boards at both sides and continuous back. Sink faces window so that worker is relieved of monotony. Range—separated as far as practicable from working tables on account of heat. Dumb waiter—to relieve necessity of carrying supplies from cellar and to lessen such trips. Also used for bringing up fuel where such conditions require. Extra equipment—ample storage space provided for extra equipment, as warmers, fireless cooker, etc. Storage space—for closets and drawers. Closets are provided with shelves varying from those with narrow shelves for small articles to those with wide shelves for the more bulky packages. A small high closet is provided for mops, brooms, etc. Drawers vary in size.

5. Finish. Color—by using tints the sense of coolness is preserved and yet very artistic results may be obtained. Walls—tile walls best but expensive. Hard finished walls which can be washed down are next best. Trim—no projecting mouldings or grooves, but flat surfaces best. Floor—rubber or cork tiling with cove baseboard best. Next, a good linoleum glued down."

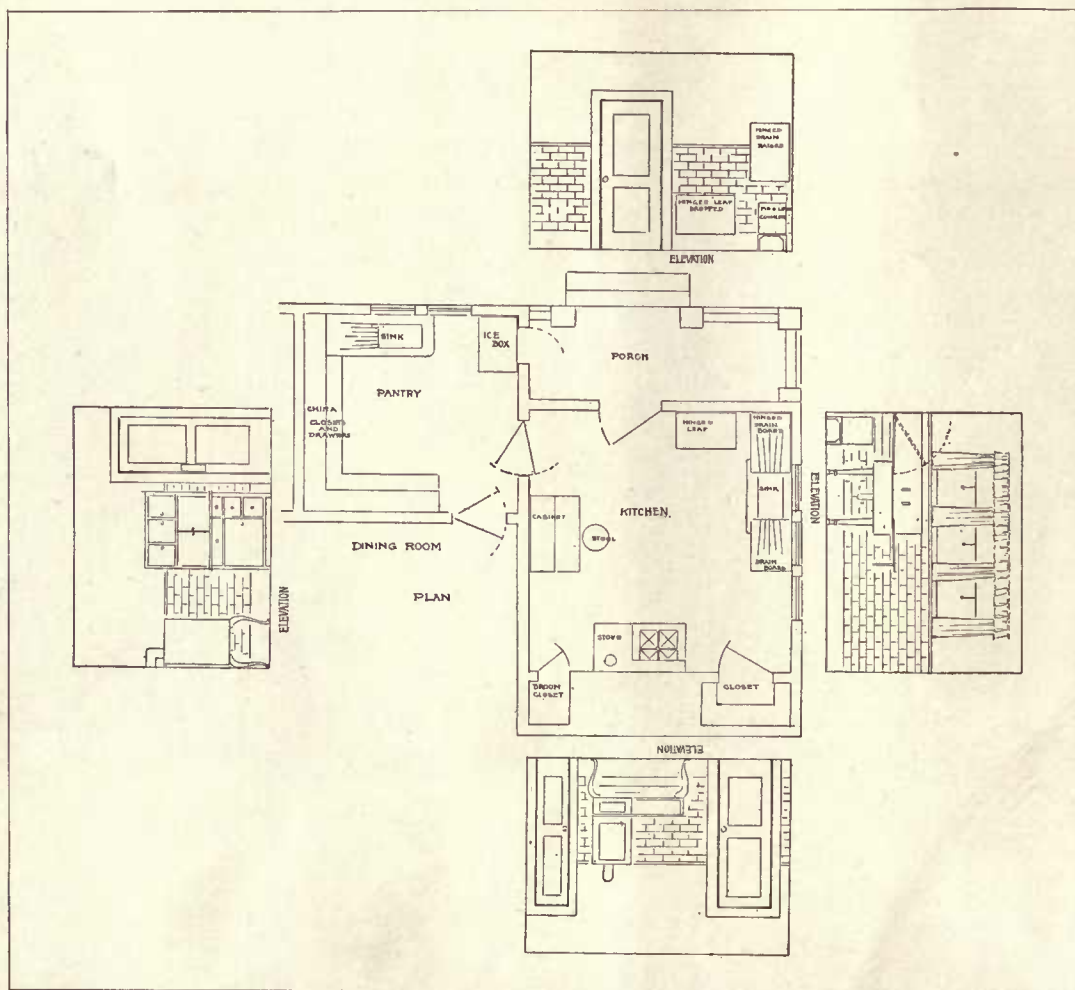
What Not to Do

A careful scrutiny of all the plans sent in showed that many women, while having a general idea of *what* to do, failed to realize what *not* to do. For example, many of the plans betrayed very vague ideas as to

(Cont'd on p. 66)



*The kitchen awarded Second Prize shows a hinged draining board, ice-box filled from outside and convenient pantry*



*Both floor plan and wall elevations of the First Prize Kitchen show easy circulation, good ventilation, good light, ample equipment and a pleasing finish to walls and windows*





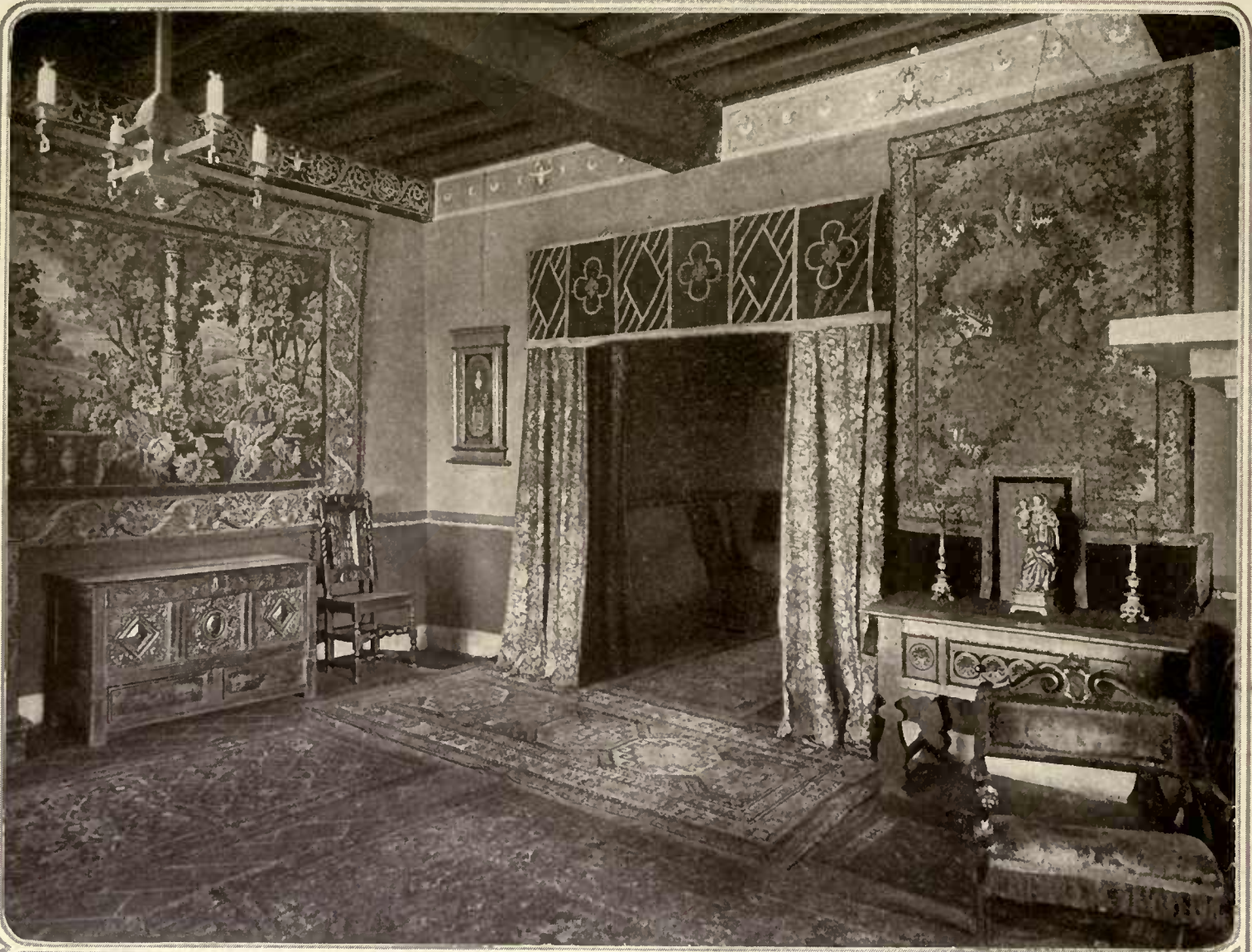
Hewitt

## A LITTLE PORTFOLIO OF GOOD INTERIORS

*A study in perfect balance and arrangement is found in the library of the residence of Mr. and Mrs. Egerton L. Winthrop, at Syosset, L. I. The room is decorated in the spirit of the French 18th Century. Bookshelves form well proportioned panels and above them are two delightful paintings*

*by Albert Sterner, done in the Watteau manner. A pair of small commodes with chinoiserie lamps and shades stand at each side of the settee, and complete a perfect arrangement against the gray paneled walls and the cherry-colored taffeta curtains. Delano & Aldrich were the architects*





*An Italian hall of unusual interest has been created in "Tamaracks," the home of Franklin G. Colby, Esq., Andover, N. J. Under the heavily beamed ceiling runs a painted frieze in mediæval colors. Tapestries and Italian paintings are hung against the wall and Italian antiques grouped about. The openness of the room shows these well*

*This breakfast bay and the dining room shown opposite are in the Cincinnati home of A. W. Williamson, Esq. The bay floor is of mottled blue and violet tiles, the furniture putty color painted chairs with peacock decorations and violet seats. The table top is painted a soft lilac color and the glass curtains are lilac. E. J. White & Co., decorators*





The walls in the library of the Colby residence are partly covered with a frieze showing scenes from the old French legend of Melusine, the figures being painted on a background of deep ultramarine. Below this the walls are paneled in chestnut. Heavy books lie on slanting shelves, with other books in the paneled cupboards below.

Georgian furniture of inlaid walnut gives distinction to the Williamson dining room. The walls are deep cream with molding panels. A two-tone old-blue rug is used, and the over-curtains are of changeable old-blue and gold taffeta. On the table is laid a runner of antique Mandarin silk in gold with antique tassels. E. J. White & Co., decorators





## HALL TREATMENTS



Hartung

*An upper hallway shows simplicity of treatment, with iron balustrade and lantern fixture. Residence of Mr. Bertram G. Work, Oyster Bay, L.I*

*A view from the hallway to the living room shows an unusually interesting fixture of black iron in a fish design*



*The iron balustrade shows an interesting interpretation of a dolphin motif. The fixture is star-shaped. Delano & Aldrich, architects*

*A harmonious combination of crimson and deep yellow makes the living room, with its comfortable furniture, a cheerful place*



*The Long Island residence of Mr. Bruce Clark. It is a farmhouse dating back to 1830. The old hallway was left in its original state. The stairs are painted white and the stair rail mahogany color. A table and mirror are the main furnishings*



# COME OUT OF THE PARLOR

*And Go into the Kitchen for a New Field of Christmas Giving. A Romantic and Practical Idea for Everybody*

ETHEL R. PEYSER

IF I were a cook (of course, being a democrat, I aspire to no such plutocratic eminence, but were I a cook), I should want to have for my use a number of culinary accessories to make life more rosy, more serene and even more delightful than it naturally must be.

If I were even a wife I should welcome gifts that would make the work I had to do in the kitchen more saving in time, effort and labor.

But being neither of these, and therefore free to roam through manufacturing, laboratories, and shops, I will suggest from the myriads of fascinating kitchen articles and appliances some that will make captivating and useful gifts. When you once have made a present of any of them you will automatically become entablatured in the recipient's memory, and maybe you will be saved the expense of many a meal!

If I were that cook—I would hanker after the ice pick that doesn't slide—the spring pick (25 to 35 cents). You just jab it into the ice and slide the handle up and down, and you waste neither ice, food, nor temper in the process. It is a gem of comfort.

## The Small Equipment

The cream bag, with all the alluring little tubes for making fascinating designs on the birthday or Christmas cake, saves the cook time in rigging up paper tubes for spreading cream and sugar.

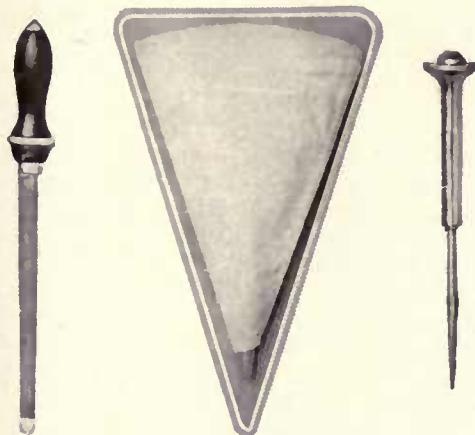
If it were only to obviate the unpatriotic cry against our thick bread in comparison to the British gossamer slice, it would ease one's life to have some one of the bread slicers on the American market which cost very little. (About \$4.)

Nothing saves more energy than the food chopper (from \$2 up), the nut-cracker (from \$1 up), the cherry stoner (75 cents up). These processes of stoning, chopping and taking out nuts whole are all tedious by hand.

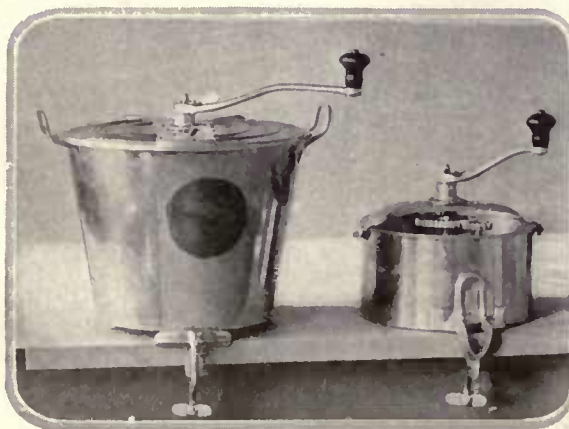
The coffee mill, too, is a pleasure, the kind



*Good kitchen scales are indispensable to the careful housekeeper. The balance type, which is the more accurate, comes from \$8 up*



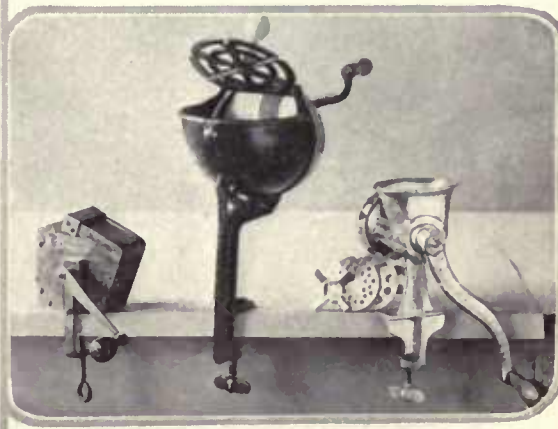
*The knife sharpener that really sharpens, the cream bag and the ice pick that does not slide are small kitchen boons*



*Bread and cake mixers open up a field of Christmas giving that has only been scratched so far. The housewife will appreciate such practical accessions to her kitchen, for they save labor as well as doing good work*



*Among household gifts the vacuum cleaner is a popular and practical choice*



*Nothing cuts down the antagonism between time and service in such quick order as the rotary fruit parer, the meat chopper and the knife sharpener. Gifts such as these save energy, much time and unlimited patience*

that has the glass top to keep you cognizant of how much work there is before you. Some of these screw on the wall and are about \$1.35 and upwards. The beef press (\$1.50 to \$5) for invalid or baby is also a boon.

The prices of all these things are very low as prices go these days. In some of the realms, however, the prices vary so from day to day that one is afraid to mention them. But, whatever the prices are, the devices are worth the cost in helpfulness and service. And, strange as it may seem, the kitchen denizen, imperial though she be, rarely dowers herself with the time-saving, step-saving apparatus.

## Scales and Sharpeners

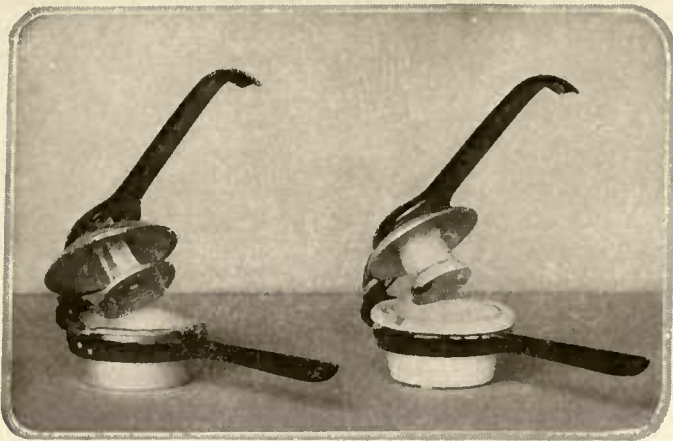
Kitchen scales, good ones, are really indispensable to the careful housekeeper. The balance type is the most accurate and costs from about \$8 up. Very often you can test your purchases and if under weight you can scold the grocer (what fun!) and if over weight—but what's the good of dream stuff here?

"Oh for a sharp knife!" A feminine and hopeless cry often . . . but the carburundum knife sharpener (30 to 50 cents) would obviate the humiliation and let the lady cut a big swathe with her menfolk—if they found sharp carving knives set before them. There are many types of sharpeners on the market. Some of them, of course, are quite expensive. Buy the best in this case as in every other case. The best is an investment; less than the best an expenditure.

Nothing can cut down the antagonism between time and service like vegetable slicers. They slice any vegetable and cost about \$2.50 up. Do you realize what such a donation could mean? Could any little fluffy-ruffle pin-cushion mean so much to anybody, be she cook or pauper?

If you want to give something in the realm of the Christmas or birthday card, why not send some of the silencers for kitchen chair

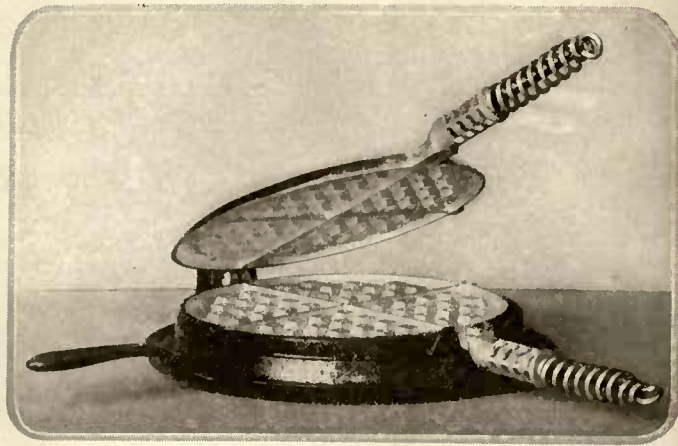




*Beef presses, ranging in price from \$1.50 to \$5, are a boon for the baby or the invalid*



*Cherry stoners, another labor-saving device, come from 75 cents upwards*



*The aluminum waffle iron, which fluctuates from \$4.50 up, has potentialities as a gift*

and table legs at 10 cents a set? Or the permanent gas lighters for 25 cents. They are convenient and amusing.

Owning a rotary fruit parer (\$1.50 up) saves energy and caters to one's sense of form, as the fruit can be served un-angular and with little waste, and besides, the cook's imperial temper is not stirred.

#### Table Bells and Griddles

Table bells of sweet tintinabulation save the nerves. At any rate there is poetry in such a gift, and one can spend from \$1.50 to any price at all on these romantic things, as they also come in the precious metals.

There may be many domiologists with doubts about cake, bread and mayonnaise mixers, but if you ever gave any of these articles to a household you would go down into history as a benefactor. I wonder often why so many of us forget that such gifts are really gold mines.

No one likes to do unnecessary cleaning and

scraping of utensils, so the aluminum waffle and griddle are presents of unusual pleasure-giving potentialities. The prices here are prone to fluctuation but there are always sizes to be had around \$4.50.

The subject of a good filter would take a year to outline, but there are safe, convenient and simple ones on the market (around \$5 to \$7). As a donor of such a thing you could save doctor's bills and possibly lives!

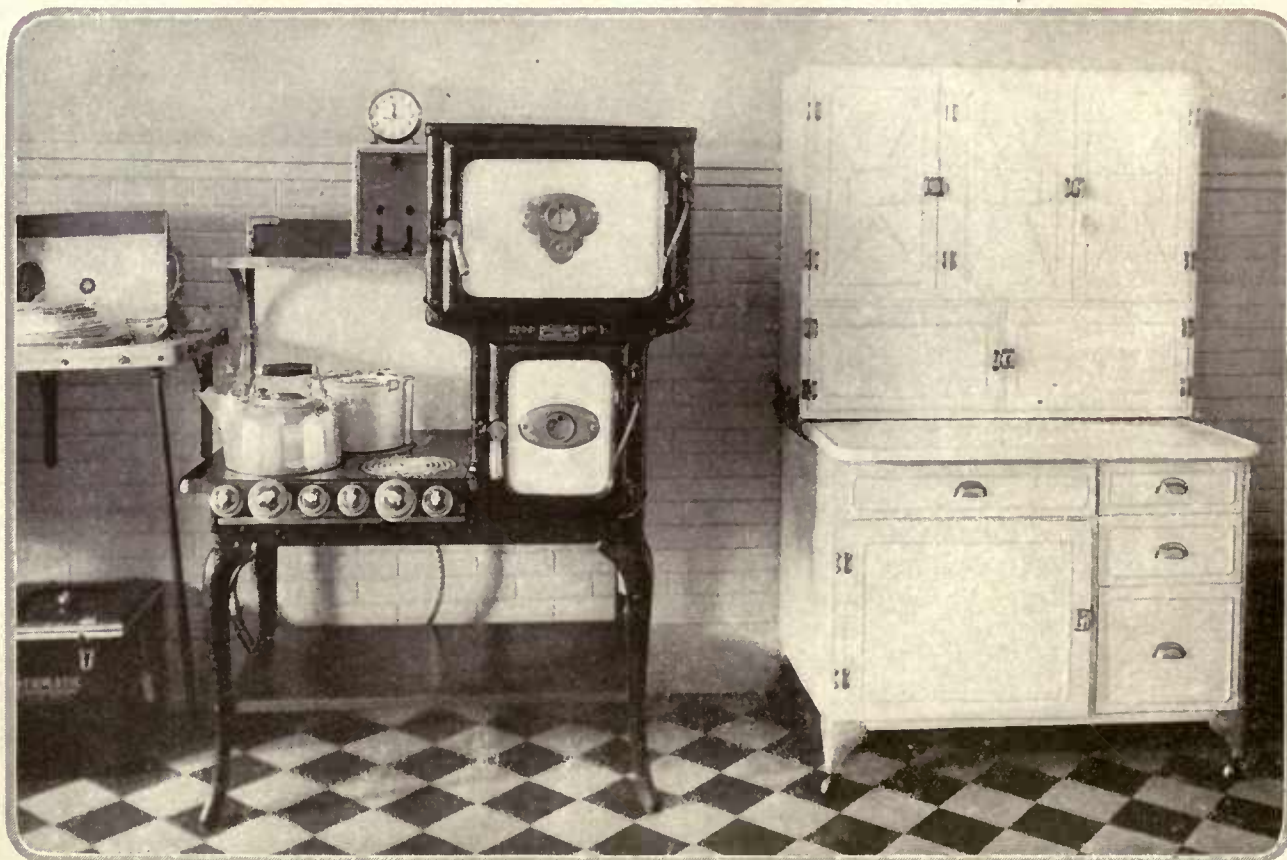
If you would give a regal gift to the Monarch of Culinarina, the kitchen cabinet is the thing! It is a compact little kitchen "with everything in it but the kitchen stove," and fills the need of the worker in the badly planned and equipped city kitchen and the unplanned kitchen out of town.

Although not exclusively a kitchen gift, the vacuum cleaner cannot be excelled as a present. Once bestowed you are looked upon as a fairy god-parent. Why not give one for a wedding present sometime? The fireless cookers and refrigerators would come under this classification too, but they vary in price too much to record here.

#### Electric Dishwashers and Stoves

If there be a regent and not a cook in the kitchen, she will welcome with tired arms the electric dishwasher, the boon to the woman doing her own work. It costs about \$125 or thereabouts and makes house work a game

*(Continued on page 72)*



*To give an electric stove is to give money, a rest cure and time to the housewife. Their prices range from \$180 upwards and their uses and advantages are legion*



# PRUNING YOUNG TREES

*By Training It in the Way It Should Go, the Small Tree Is Brought to the Most Productive Maturity. When to Prune and How to Go About It*

SHEBA CHILDS HARGREAVES

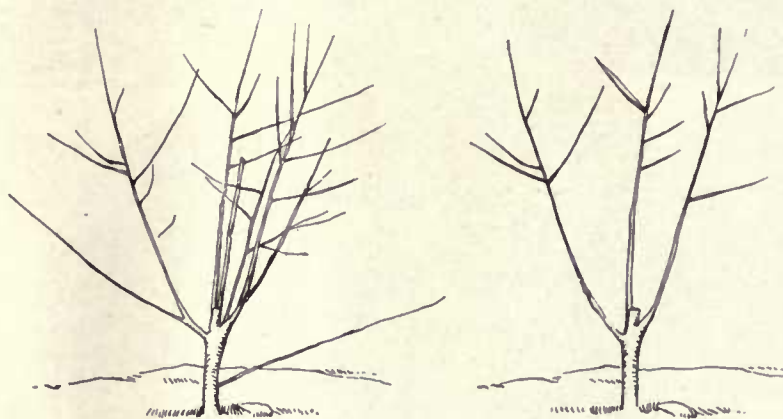
TO plant a tree and tenderly care for it is one of the greatest pleasures in home building. The inexperienced gardener generally leaves the training of his trees to the professional, thinking that pruning is an intricate process which he cannot hope to master. As a result, many trees have fared rather badly, especially if two or three individuals took the work in hand in different seasons, for even among professional pruners ideas differ very radically. A tree that has had too many trainers is somewhat like a child who has fallen to the tender mercies of a number of overzealous relatives, each with a perfectly good but entirely different system of child training.

The tree in its early stages resembles a child; it must be trained in the way it should go, and no two trees are alike, any more than two children are alike. The owner naturally sees the good points in his trees, and so he is, by the very nature of things, the logical one to do the pruning. He will train them as he does his children, along the line of their natural inclinations, seeking to intensify the good and curb the bad habits of growth.

The owner of a few trees may care for them entirely himself, if he will learn the simple philosophy of pruning and study the trees upon which he is to work. Sifted down to basic principles and shorn of all technicalities,



*The summer pruning of trained or espalier fruit trees is limited to removing foliage here and there so as to give the fruit more light*



*(Left) A young peach tree about a year after planting, and in need of pruning. At the right, the same tree properly cut to three main branches*

there are just a few very simple rules to be mastered. There must always be a reason for each move, never a haphazard cutting away of limbs.

In the wild state, nature makes provision for the drastic pruning of the tree. Should the growth become too thick, the inner branches grow thin and weak from lack of nourishment, for air and sunshine are excluded from the center of the tree, and nature, caring nothing for the weak but being always on the side of the strong, simply throws the sap into the outer branches. So the center of the tree is kept open by the death of the inner limbs. If a limb is out of place and tends to destroy the balance of the tree, a severe storm breaks it off, and thus a tree in its natural environment keeps to a symmetrical form best suited to the place in which it grows.

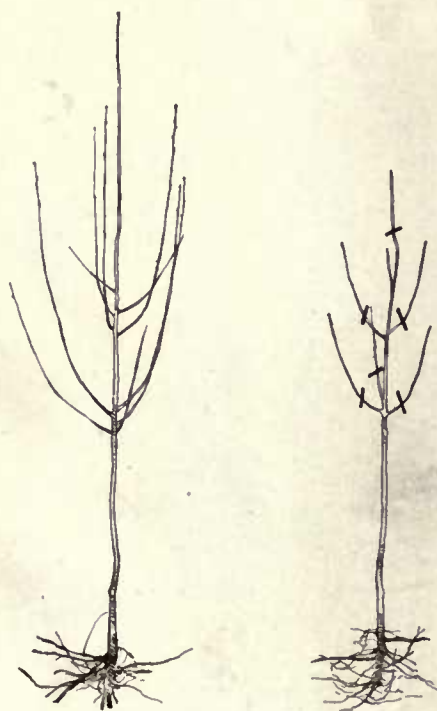
Pruning is simply man's anticipation of the work of nature, for as the tree is grown under artificial conditions and with artificial aims, the growth must be wisely directed or nature will take a hand, often with results not desired by the gardener. Instead of

allowing the weak wood in the center of the tree to die from lack of nourishment, the pruner removes all the excess growth, leaving just enough for the tree to bring to perfection. He also spaces the limbs properly, so that the tree will be able to weather storms and bear the weight of fruit with no ill effects.

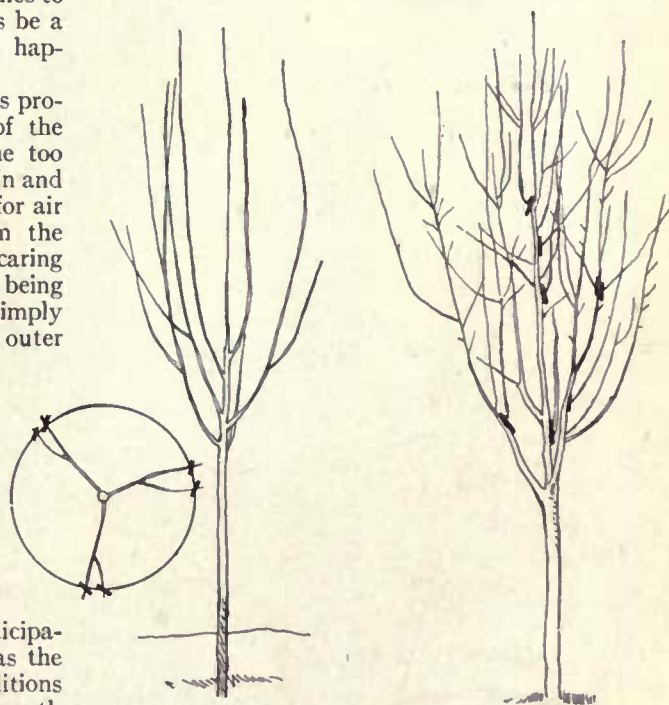
Nature's object in producing fruit is to perpetuate the species, so wild fruit will show many seeds with very little pulp. Man's object is exactly the reverse; he desires the fleshy pulp for food, so he deflects the energy away from the seed to the pulp, seeking to decrease the quantity and thereby improve the quality of the fruit. By pruning and various other scientific processes the horticulturist has brought our fruits to their present high state of perfection, simply anticipating evolution by thousands of years. This is really natural selection, or Darwinism, applied.

It is a happy moment for the small orchardist or home gardener, who raises his fruit mainly for pleasure, when he brings home from the nursery the trees which are to provide him with fruit and grateful shade in future years. He feels in a measure the same responsibility for them that a father feels for his children.

Tree training should begin right here, before the tree is set in the ground. The site should first be  
(Continued on page 70)



*Two views of a young tree, the first showing it as received from the nursery, and the second with cross-lines to show where cuts are to be made*



*The circle illustrates the arrangement of main branches as seen from above, resulting in a balanced tree. Work for an "open center," as at the right*



# WHY NOT A DOG?

*He Will Make a Welcome Gift at Christmas  
or Any Other Time*

*House & Garden's Dog Mart will be glad to tell you where you can buy the breed of dog which best suits your fancy. If you are in doubt as to what kind to select, we stand ready to answer your questions and help you to a decision.*



Paul Thompson

*The French bulldog, he of the bat ears and "screw" tail, is a likable small fellow somewhat suggestive of the Boston terrier but inclined to be a little less active than that popular breed. He is a splendid dog about the house*



Paul Thompson

*A Scotch collie is good looks and brains personified. One hesitates to recommend him above all other breeds, but there is no doubt that the girl or boy, man or woman who owns one will champion him against all comers*



*The police dog has well been called "the dog of the hour." A short time ago we published an article telling some of his claims to popularity, and now we ask you to look at these pups and try to imagine how you'd feel without one*

*The photograph below is characteristic—of the dog as well as the child. It just strengthens the case of the collie, for it shows him in one of his many well-fitting rôles. Besides being a playmate, he is watchman, guardian and shepherd*







English bulldogs have had their ardent admirers for years and years. While they are not as popular as Airedales, for example, yet there is something about them which wins and holds many loyal friends. These pups are about eight weeks old



Levick

Fox terrier puppies—what possibilities the words contain! Within the small bodies of these four are latent the things which make a dog most worth while: devotion, brains, courage, and abounding adaptability to town or country living



There are several kinds of toy spaniels (photograph in circle). Perhaps the best known are the King Charles, Blenheim and Japanese. All of them are somewhat similar in appearance—silky-coated, long-eared, odd and altogether fascinating



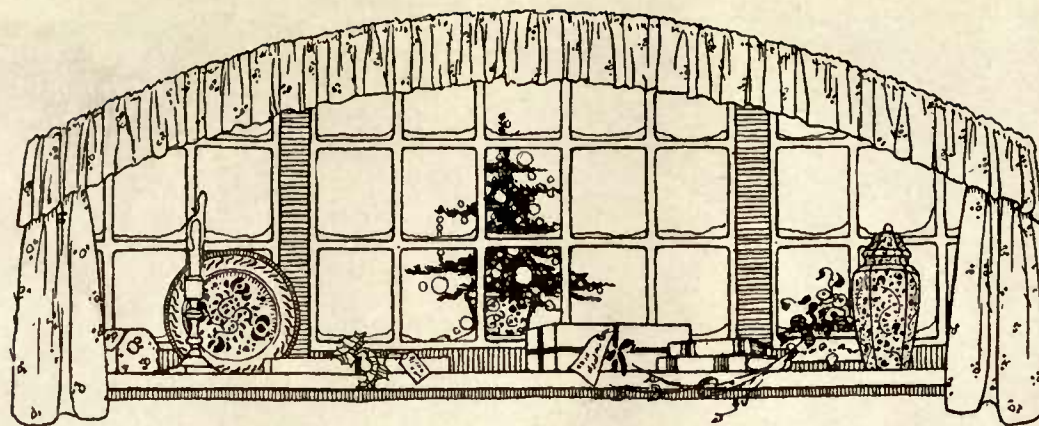
(Left) Two splendidly bred chows, male and female. If you want to know how incredibly fine the chow is, ask the man who owns one. His eulogy, together with your impression of the dog himself, will make still another convert to the breed

(Below) The "Little Lion Dog" or Pekingese is a contender for first honors in the lap-dog sweepstake. Of course, he's tiny in the physical sense, but the individuality of his way of looking at and doing things is unbounded

(Below) No, they are not toy animals from the Children's Department, center aisle rear, madam. They are two perfectly alive and healthy chow puppies, which probably developed into dogs like those shown at the left. The four are a study in development







## HOW TO ORDER GIFTS THROUGH HOUSE & GARDEN

**H**OUSE & GARDEN, as you will see on the following pages, has taken the one sure way of arranging that you do your Christmas shopping early. It has done it for you. That is, it has done all the difficult part, which means going about in shops and making selection; the only thing that you need to do is to decide what you want and follow the directions below.

House & Garden is going to make every effort to purchase for you exactly the Italian mirror or the baby's rattle or anything else that you may select from these pages as your choice. But it asks you to remember that stocks of goods are far below the normal today and that no manufacturer knows when his next strike is due. Therefore, in case the preferred stock should be exhausted before

### IMPORTANT NOTICE

**O**RDER these gifts by number. The number immediately precedes the description of the article in every case. Full instructions for ordering are given on this page, and to avoid misunderstandings and delay they should be closely followed. Order your gifts at the earliest possible date. Christmas stocks are limited this season and every day that you put off your ordering lessens your chance of obtaining what you want and of having it delivered on time. Those who order first will be served first. Every order will be numbered and filled in the order of its receipt.

your order arrives, House & Garden suggests that it will save time and correspondence if you will state a second choice or permit the Shopping Service to buy another gift as nearly as possible like the original selection. If House & Garden has pleased your taste in selecting the gifts shown in its pages, it will not disappoint you when it is left to its own discretion—and you might like the substitute even better.

There is one infallible rule in Christmas shopping—do not put off till tomorrow what you can order today. The Shopping Service is ready, the shops are ready, and it won't take more than an hour or two spent at your desk, at the most, to set them both to coöperating with you in making a Christmas that you and your family and your friends will always remember kindly.

House & Garden will buy for you, without charge for its services, any article mentioned in its pages. When ordering anything that has appeared in **House & Garden** give the order number of the article, the date of the issue, the number of the page, and, where necessary, the size and color desired.

**How to order.** Write to the Shopping Service, stating what you want (see model letter) and enclosing cheque, draft, or money order to pay for the desired articles, or postage stamps for articles costing less than \$1. Be sure to mention desired sizes and colors, if a choice is given in the description. If you send your personal cheque for an amount exceeding \$50, it will greatly facilitate matters, if you will have it certified. **There are no charge accounts in the Shopping Service.**

**Second choice.** Possible disappointment and delay may be avoided if your second choice is stated as indicated in the model letter. It is also advisable to give House & Garden the privilege of its discretion in purchasing an article similar to the first choice, when the first choice is not obtain-

HOUSE & GARDEN SHOPPING SERVICE  
19 West 44th Street, New York.

Enclosed is my cheque\* for seventy-four dollars and fifty cents, for which please send by parcel post the following articles to

MRS. HENRY J. WHITE,  
Old Gate Farm,  
Barre, Mass.

No. 1024—Console, December House & Garden, page 55. \$65.

No. 1030—Pillow cover, December House & Garden, page 55. \$9.50.

### MY SECOND CHOICE\*\*

If, after making every effort to secure my first choice, House & Garden finds it impossible to do so, please purchase the following second choices:

No. 1007—Mirror, December House & Garden, page 53. \$67.75.

No. 1017—Tea caddy, December House & Garden, page 54. \$2.50.

Very truly yours,

MARGARET WHITE.

\* Or draft or money order.

\*\* Instead of giving second choices, it is often desirable to leave it to the discretion of the Shopping Service to purchase an article as nearly like the original selection as possible, in case that is not to be found. The first choice will always be purchased, except where special popularity has exhausted the stock in an article at an early date.

DECEMBER 1, 1919.

able. The first choice will always be purchased unless the stock is exhausted by previous sales.

**Letters of inquiry** should enclose a stamped self-addressed envelope for reply. House & Garden will do its utmost, but can not guarantee during the month before Christmas to answer all questions. Please write your letter and signature very distinctly.

**No charge accounts.** Articles purchased through the House & Garden Shopping Service can not be charged to your personal account in the shop from which they are bought. Neither can articles be sent C. O. D. by that shop in any circumstances.

**Any money in excess** of the cost of gifts will be returned promptly by the House & Garden Shopping Service.

**No articles on approval.** House & Garden can not break the rule of the shops that no goods be sent on approval during the holiday season.

**No samples.** During December House & Garden can not send samples of materials.

## HOUSE & GARDEN SHOPPING SERVICE

Nineteen West Forty-Fourth Street, New York



1001. Colonial design andirons in dull brass, 20" high



1001. Solid brass and simple in design, \$14 a pair



1002. White Wedgwood vase, 12" high, \$8. 1003. Silver plated candlesticks wired for one light, \$20 each. 1004. Painted parchment shades bound in dull gold galloon, \$5 each



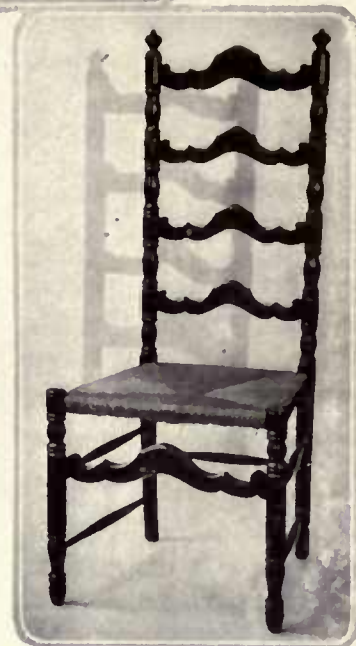
1005. Painted in the 18th Century French manner, this oval flower painting, 40" by 30", is framed in antique black, making it suitable for an over-mantel decoration. \$150



1006. In mahogany or walnut comes a 'cello-shaped tip table, a useful accessory at tea-time. 30" by 16". \$27



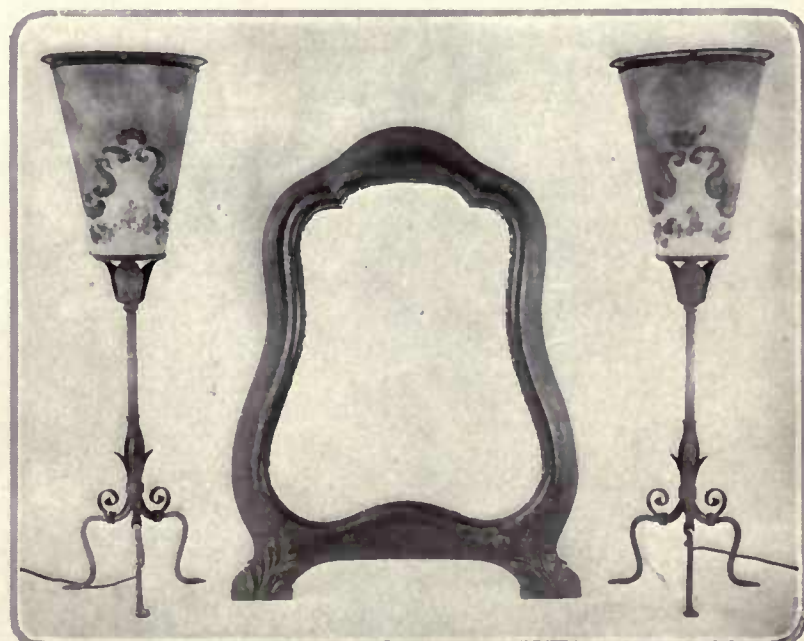
1007. Beautiful workmanship is found in this dull gold carved wooden framed mirror 18" high, \$67.75



1008. A ladder-back chair in mahogany has a rush seat, being a reproduction from an old English design. 4 1/2' high. \$27



1009. A wall panel decoration of a pheasant in brilliant colorings is painted on canvas and suitably framed in black. 43" by 33". \$130



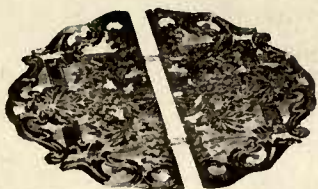
1010. The wrought-iron electric lamps shown here come with lantern-shaped parchment shades in dull tones. 3 1/2' high. \$40 each. 1011. Queen Anne mirror painted with quaint flowers in antique crackle effect, 27" high. \$50

## GIFTS TO BRING CHEER TO THE LIVING ROOM

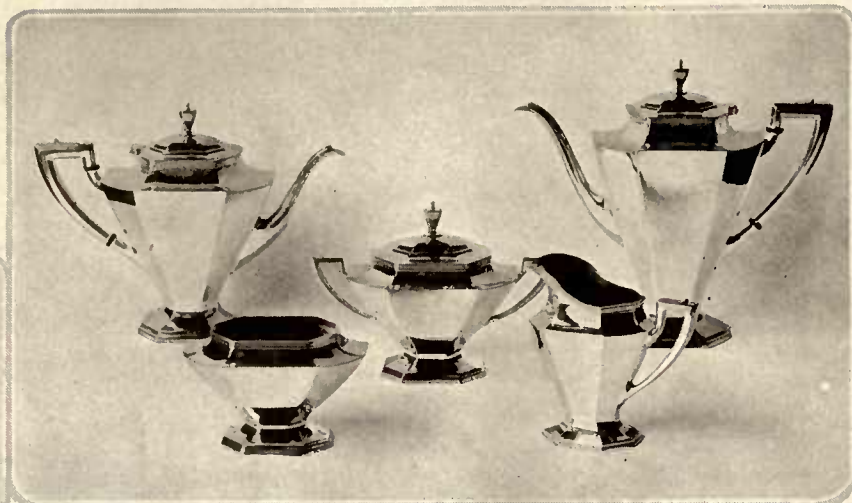
Before ordering kindly consult page 52



# REMEMBRANCES FOR THE DINING ROOM



1012. A silver-plated trivet in a grape design opens out to take a good-sized platter. \$10



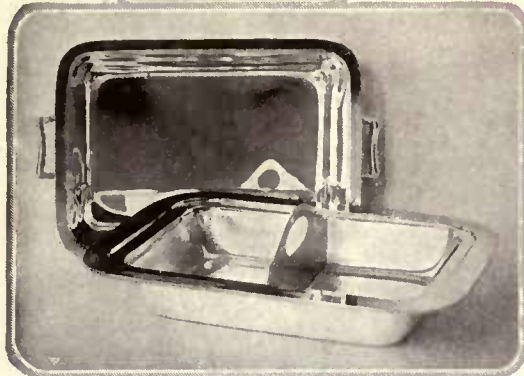
1014. Solid silver compotes for sweetmeats

1015. A five-piece silver-plated service, coffee-pot, tea-pot, sugar, creamer and waste bowl, Colonial design. \$92.40 including war tax

1014. Compotes 10" high, 6" wide. \$30 each



1013. A Guernsey hot-milk jug of Sheffield plate, protective handle. \$9.19 including war tax



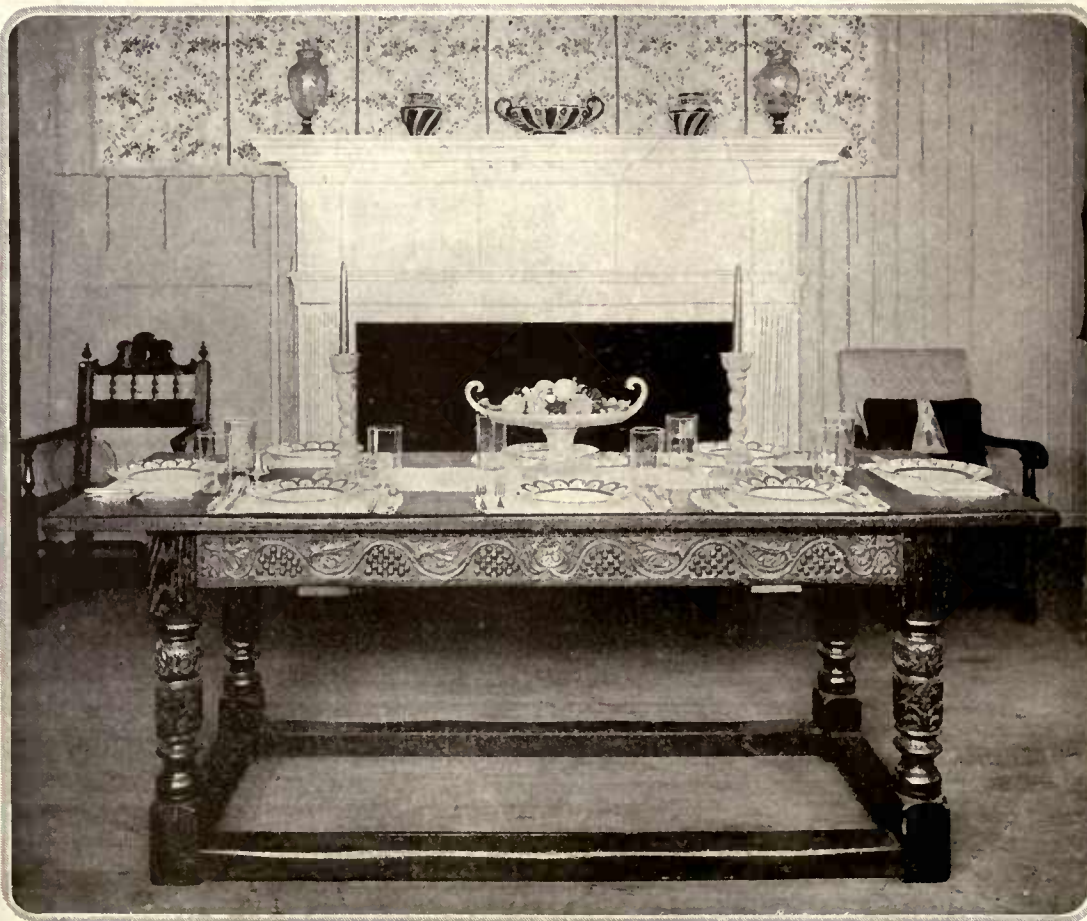
1016. Practical for the hostess is a covered vegetable dish of heavily plated silver. It is divided into two removable compartments. Lid is also suitable for a dish. 10" long. \$21



1017. Brass tea caddy, silver lined, 6" tall. \$2.50



1018. A set of twelve coasters, or tumbler holders, comes in crystal with solid silver rims. Compactly arranged in a narrow silver-handled basket. Set complete. \$21



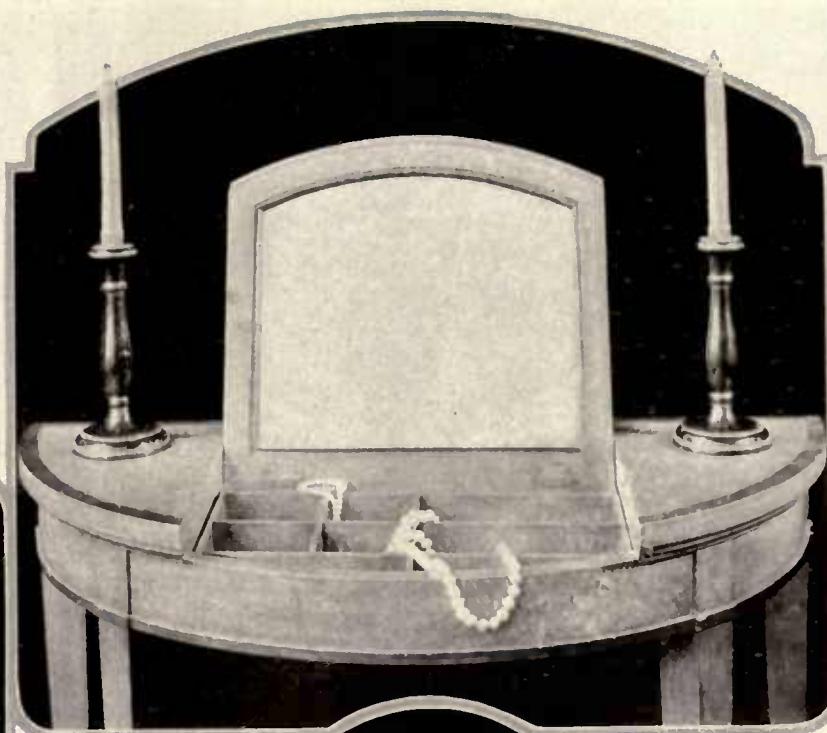
1019. The dark oak Jacobean refectory table with low stretchers gives ample room for eight places. \$250.  
1020. The place plates are of silver lustre in an interesting design. \$108 a dozen.  
1021. Italian pottery candlesticks in yellow or green, 10" high. \$9.25 each.  
1022. Italian pottery urn to match. \$20



# ACCESSORIES WHICH ADD BEAUTY TO THE BOUDOIR



1023. Pottery lamp in pink or rose has smart glazed chintz shade. Complete, the price is \$28



1024. An attractive French console dressing table opens to show a mirror and a tray with compartments, as illustrated above



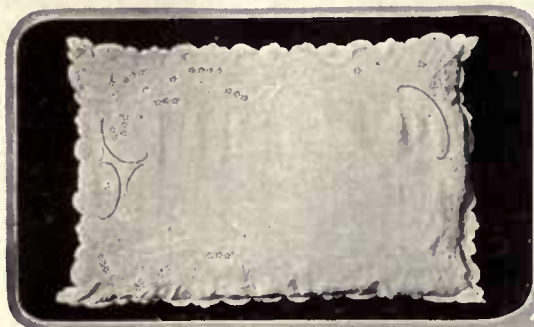
1027. Heavy French filet lace scarf for table or settee. 2 yards long, 18" wide. \$35.  
1028. Italian pottery parrots in natural colors. \$30 a pair

1024. The console comes in blue-green with gold line. 30" long, 17" wide, \$65.  
1025. Painted wooden candlesticks, 8 1/4" high, \$7.50



1026. A blue Chinaman lamp on a black base has painted parchment shade in cream. 19" high, \$70

1029. A gracefully shaped Italian pottery Wedgwood urn in cream has an embossed decoration. 10" high, \$8.15. Wired for a lamp with one light, \$21



1030. A very fine handkerchief linen, embroidered lingerie pillow cover over a pink silk-covered down pillow, measures 15" long. Complete, \$9.50



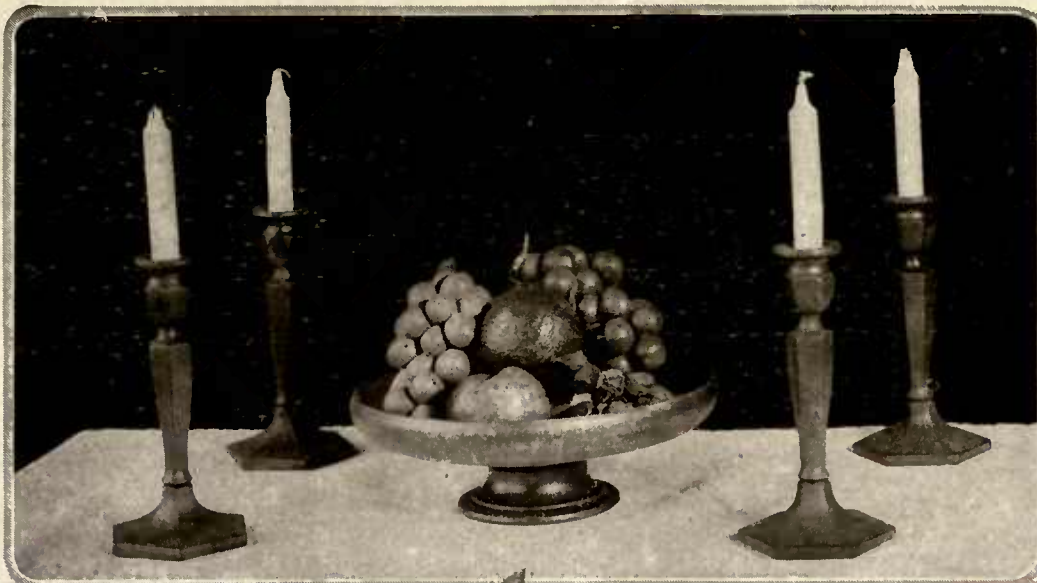
1032. A folding table, with a separate glass tray, is a convenience for either breakfast or tea in the boudoir. It may be had in plain mahogany for \$17.50. 1033. In ivory finish, \$19. 1034. In inlaid mahogany, \$20



1031. In green velvet with the edge piped in orange taffeta is an attractive sofa cushion of down. To be had in other colors. 21" by 11". \$27



POTTERY,  
CHINA  
and  
GLASS



1035. A lovely colored table centerpiece comes in opaque glass, vivid orange, blue, rose or yellow. 11" in diameter. \$3.50. 1036. Candlesticks to match. 8½" high. \$3.50 a pair. 1037. Fruit, \$1 each. 1037a. Grapes, \$2.25 a bunch



1038. Engraved glass cream pitcher and sugar bowl in an attractive design make a useful gift. \$11 for the two



1039. These Waterford glass, diamond base, open salt cellars at the right stand 4" high and come at \$15 a pair

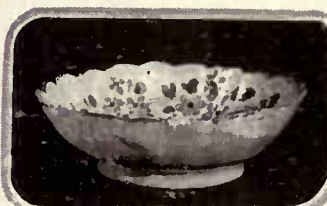


1040. The lustrous black pottery vase above stands 8" high and is filled with artificial oranges and leaves, at \$8.50



1041. White crystal sherbets, gold line. \$12.50 half doz. 1042. Finger bowls, \$12.50 half doz. 1043. Etched vase, silver base, \$6

1044. An Italian pottery flower or fruit bowl with scalloped edge and flower design in rose and blue. 12" in diameter. \$12



1045. A salad set consists of a bowl and six plates of American china in blue, red and green on a white ground. Complete, \$7.50



1046. An individual breakfast service reproduces an old English design of vari-colored flowers and border on white. Seventeen pieces, \$12.50



1047. China tea service, rose flower and gold stripe on ivory, tea-pot, sugar, creamer, six cups. \$15. 1048. Mahogany tray, glass top, 24½" by 15". \$12



## PRESENTS FOR THE NURSERY

*Cheque must accompany order. Kindly follow purchasing directions on page 52*



1049. An attractive tin tray, painted yellow, pink or blue, with a Goosey-Gander design, fits the edge of a table and makes one's nursery supper a very friendly affair. 10½" by 16½". \$4.50



1051. A practical and convenient white enamel folding table with a bright-patterned nursery cretonne covering the top. 18" square. \$3.  
1052. The little folding chair to go with it, \$2.25



1050. An original and entertaining hooked rug for the nursery has a design of two white bunnies on a chocolate-brown background, with a border in bright green. It comes for \$15



1054. Sterling silver plate, cup and bowl, etched with the "American Boy" design, showing children of other countries as well, comes complete, \$55. Plate 6½" in diameter; cup, 2¾"; bowl, 4½"



1053. An etched silver frame for the baby's picture has a place for the date of the baby's arrival, its weight and name. It takes a picture 4½" by 2½". As shown at the left and below, it is \$12.50

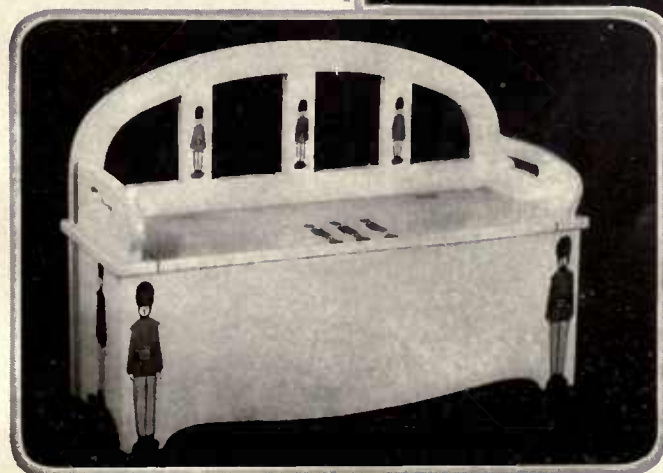


1055. The decorative lacquered nursery hat-box at the left is black with cutout decorations. 12" high, 10" in diameter, \$3. 1056. The one at the right is in red, with geese. 11" high, 16" in diameter. \$6



1057. A gracefully shaped wooden bench serves as a toy-box as well. It may be had in any color, with a soldier decoration. 12" high, 35" long, 24" deep. \$30.

1059. The duck cart in cream wood is suitable for a three-year-old, \$15. 1060. A little arm-chair, in cream-color, with a top bar of turquoise-blue, 25" high, \$9.50



1058. A bread and milk set has the "Old King Cole" rhyme inscribed upon it, with appropriate illustrations and bands of yellow on a white ground. Eight pieces, it comes complete at \$7.25



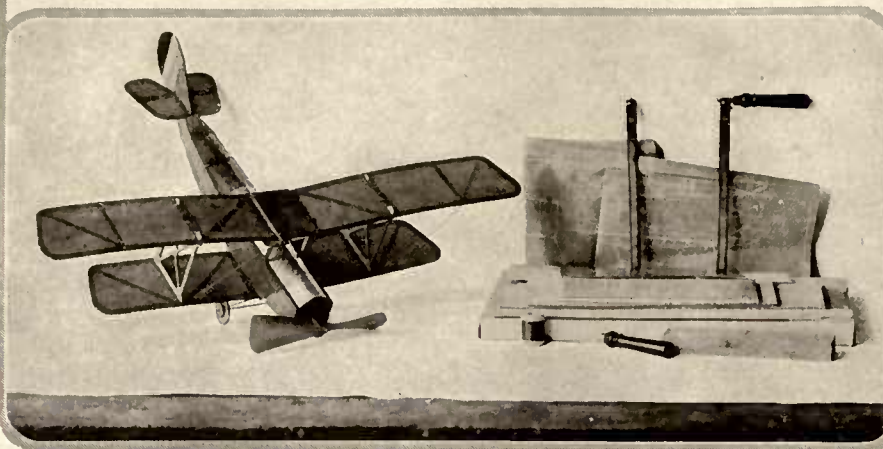


# FOR TEN AND UNDER

Kindly read shopping directions on page 52 before ordering



1061. "Patsie Doola" is dressed in tan linen and white, with a rakish waistcoat, a delightfully foolish face, and a mop of bright red silk hair. \$5.



1062. An outfit containing all wood, airplane covering, aluminum, steel wire, rubber, blue prints and instructions with necessary tools for constructing an airplane, comes boxed complete for \$3. At the left is seen the airplane completed



1063. An unbreakable doll, with real hair, is 12" tall and wears a pink lawn cap and apron, with bunnies on it, over a white muslin dress. The price is \$4.25



1064. "Olie-Ke-Nor" is a soft, cuddly rag doll in either blue or pink mercerized dress with golden silk hair and a roguish painted face. \$6.50



1066. A velocipede, with wire wheels, rubber tires, with spring seat comes in 3- to 4-year size, \$13.50; 1067, 4- to 5-year size, \$17.50; 1068, 5- to 6-year size, \$20



1065. The "Nightie" doll is of white flannel with radium eyes. It comes in a flowered box with a verse. 8" high. \$1.75



1069. A box containing a spool for knitting reins, embroidery set, stenciling set, wooden beads and crayons. \$1.50



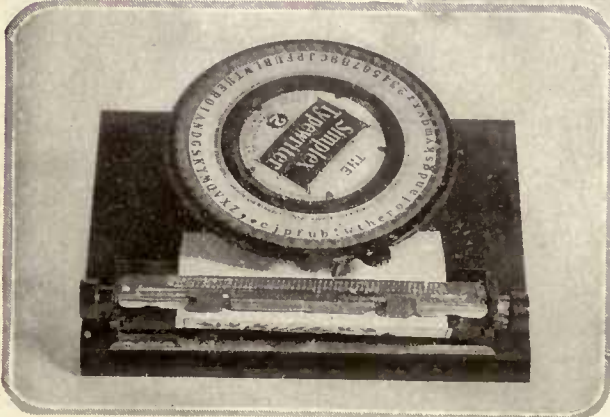
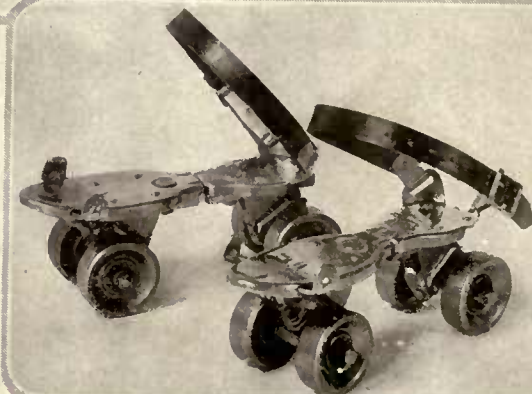
1071. A paper doll set with four cardboard dolls and complete outfit of dresses to cut out, is shown for \$2

1070. A child's typewriter of a simple variety, which the most youthful person could enjoy is priced at \$1.89



1072. A pair of ballbearing roller skates, any size desired, comes with a leather strap. May be had at \$5.50

1073. A "flexible flyer," which is really a glorified sled with steering gear and steel runners comes in five sizes at \$3.75; 1074, \$4.50; 1075, \$5.75; 1076, \$6.50; 1077, \$8.75







## SUITABLE FOR MANY HOMES

1079. Fire irons of an 18th Century English design are made of brass and steel, and include tongs, shovel and poker in a set for \$35. 1080. The simple, but attractive tool rests to match, \$23 a pair. 1080a. Tool separator, \$3



1082. A decorative brass trivet on an iron base is a homelike accessory for the fireplace. The price complete is \$14



1081. A welcome gift for a man is an octagon-shaped mahogany humidor, inlaid with brass and containing a jar for cigars or tobacco. 8" high—just the right size to go on table or desk. \$20

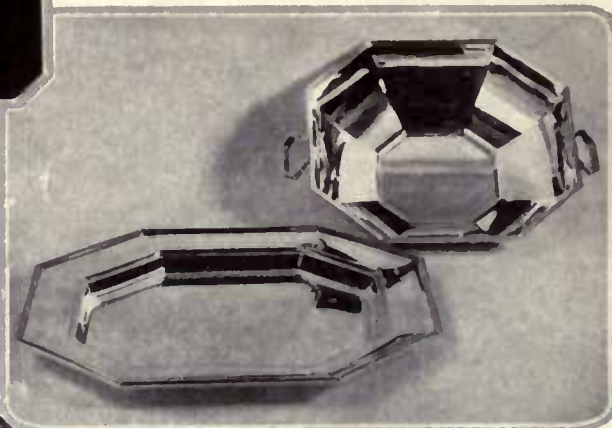
## A FEW FINAL SUGGESTIONS



1083. Sterling silver sugar sifter, \$14.50.  
1084. The cream pitcher to match, 5" tall, in the new shape, \$19



1085. An engraved glass serving compote, with sterling silver deposit edge, measures 8" in diameter, 4½" high, \$7.50



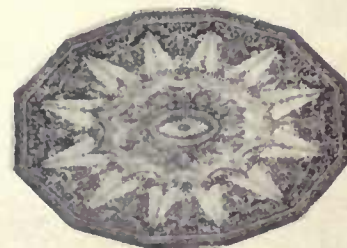
1086. A set of twelve sterling silver ash trays with glass centers are compactly arranged on a little stand with an alcohol lamp. Price complete, \$45



1088. Thin sterling silver table mats, on green felt. 6" in diameter, \$6; 1089, 9", \$16.50; 1090, 12", \$27



1087. A new chop set of Sheffield plate, octagonal in shape, with cover to match, which may be used separately as a dish, comes at \$25. 12" in diameter



1091. The oval mats, 6" by 8", \$7;  
1092, 10" by 14", \$27; 1093, 11½" by 16", \$33

1094. Convenient in size and easily placed is a mahogany folding table, \$15. 1095. White Chinese coral trees, reproductions of old ones, \$35 a pair. 1096. The little Chinese blue bowl in the center, on a teakwood stand, \$20





The interior twigs and small branches of the peach trees should be thinned out



A thick covering of leaves will prevent frost getting into the celery trenches



All nests of caterpillars and other harmful insects should be destroyed now



Chicory is one of the few vegetables which can be grown under the greenhouse benches or in the cellar of the dwelling



Bulbs for indoor bloom should be forced in the dark for at least two weeks before bringing them into the light



The general rule is to save the dead leaves for mulching, etc., but if they must be burned, spread the ashes on the lawn

SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
<p>I stood and watched by the window The noiseless work of the sky, And the sudden furies of snowbirds Like brown leaves whirling by. —Lowell.</p> <p>7. Trees that are subject to scale insects of various kinds should be sprayed with one of the soluble oil mixtures. Fruit trees of all kinds, roses, evonymus, and all smooth-barked trees are susceptible.</p> <p>14. Asbestos torches, or torches made of burlap and soaked in kerosene to make them inflammable, should be used to go over all the trees and destroy wintering over nests of caterpillars and other pests.</p> <p>21. Melon frames, tomato trellises, garden seats and other wooden garden material should be painted. Use good paint, and where necessary, apply two coats. This is considerably cheaper than constant renewals.</p> <p>28. Fruit trees, and especially small ones, should be protected from rats, rabbits and other rodents. Ordinary tar paper wrapped round the stem from the ground to a height of 15 inches is sufficient.</p>	<p>1. All tender evergreen shrubs that require protection should be attended to at once. Fine hedges, conifers, and other coarse material can be used to prevent sunscald. Manure mulches are best for the soil.</p> <p>8. All the garden tools and implements should be thoroughly cleaned, coated with a cheap oil and put away for the winter. Those that are in need of repair should be attended to now while outdoor work is slack.</p> <p>15. Successional sowings of those crops in the greenhouse that require it, such as lettuce, beans, cauliflower, spinach and radishes, should be made. Rhubarb and endives may be started under the benches.</p> <p>22. Ferns, palms and other house plants should be top-dressed occasionally with some of the concentrated plant foods sold for the purpose. Keep the surface of the soil loosened so that no green scum forms.</p> <p>29. The planting of deciduous trees and shrubs may be continued just as long as the weather permits. Mulching heavily immediately after planting will prevent the penetration of frost if it should come soon.</p>	<p>2. All the various types of bulbs for winter bloom may be forced in the greenhouse now. It is best to bring the bulbs into the heat in small quantities so as to keep a continuous supply of blossoms coming along.</p> <p>9. Grape canes can be cleaned up and pruned at any time now. It is a good practice to remove all the loose bark and wash the canes with a good strong soap insecticide or spray them with an oil spray to destroy larvae, etc.</p> <p>16. Rhubarb may be forced in the cellar or attic of the dwelling by planting good-sized clumps in barrels or boxes and placing them beside the furnace or chimney. The soil should be kept moderately moist.</p> <p>23. The foliage of house plants must be kept free of insects. Sponging the leaves with a soap solution to which a good tobacco extract has been added will destroy white scale, red spider, mealy bug and green fly.</p> <p>30. Mushrooms may be grown in any ordinary cellar; the important point is fresh stable droppings for the bed. Don't let them ever get really dry. Use new culture spawn, as it is more certain than the old kind.</p>	<p>3. Hyacinths, Chinese sacred lilies, paper-white narcissus, Soleild'Or, etc., may now be forced in bowls of water for the house. Place the bulbs in the cellar for a bout two weeks after planting so as to form roots.</p> <p>10. If cold weather prevails it is well to look over the vegetable trenches to make sure that the frost is not getting in and injuring the roots. Plenty of leaves piled on top is the best protection for the winter.</p> <p>17. Nectarines, peaches and grapes which are forced under glass should be pruned and cleaned by washing them with strong insecticides. Remove some of the top soil afterward and replace it with fresh earth.</p> <p>24. Chicory is one of the best winter salad plants. It can be forced in any ordinary cellar by planting the roots in boxes and keeping them dark. They can also be grown outside in trenches filled with hot manure.</p> <p>31. Poor lawns should be top-dressed, using a compost made of screened top soil with about 20 per cent bone meal and wood ashes added. This may be applied to the lawn liberally now, with some grass seed.</p>	<p>4. All new plantings should be heavily mulched with manure. This not only serves to protect the plants by reducing the penetration of the frost, but increases the fertility and productivity of the soil as well.</p> <p>11. Frames in which semi-hardy plants are being wintered, or frames that are used as growing mediums, should have some kind of covering. Loose hay may be used, but the best covering is jute mats.</p> <p>18. Plants that are grown in benches, such as carnations, roses, anemones, etc., should be mulched with cow manure or soil made of equal parts of top soil and well-rotted manure with a little bone meal added.</p> <p>25. The value of the landscaping departments maintained by the big nurserymen should not be overlooked. They are prepared to plan all sorts of plantings for you and submit figures of costs, etc.</p>	<p>5. Do not neglect to provide for those friends of the garden, our birds. Feeding boxes may be placed where the birds will be out of the reach of cats. Suet tied to the branches is attractive to several species.</p> <p>12. Look over the tender bulbs that are stored for the winter, such as dahlias, canna lilies, gladioli, etc. Frost will surely destroy them, while too much heat or moisture will start them into growth before planting time returns.</p> <p>19. Boxwood must be protected, else it is very apt to winter-kill. Burlap covers, or straw like pine boughs or any material that will keep out the sun but admit air may be used for this purpose. Apply it now.</p> <p>26. This is the time to plan and even install some sort of irrigating system in your garden. Don't wait until summer for dry weather is just as sure as taxes and you had best be ready for it well in advance of its arrival.</p>	<p>6. Low spots in walks and drives that are invariably wet should be raised to shed water; or if the earth is taken out and the road bed filled with cinders it will help to make them dry and passable in bad weather.</p> <p>13. Do not saw the bark on trees to destroy insect pests—it is impossible to get into the crevices where insects hibernate, and in many cases the tree is injured by removing the green outer bark. Use stiff brush.</p> <p>20. At this season of the year it is necessary to fertilize indoor cucumbers and tomatoes to assure fruit. Collect the pollen in a spoon and distribute it to the other blossoms with a camel's hair brush.</p> <p>27. Vegetables of all kinds that are stored in cellars should be looked over with the purpose of removing any decayed tubers there may be. A few bad ones will soon cause considerable damage to the rest.</p>



Tree planting may be continued late into the fall. Only solid freezing stops it



To insure fertilization of greenhouse tomatoes the pollen is transferred with a brush



A spade is used to lift and divide the root clumps of various perennial flowers

'P EARS to me like Chris'mas in the city must be a kinder gloomy time 'side o' what it is out here in the country. I hear as how they ain't no sleighs no more in the big towns like N' York, Boston an' Chicago—only autombiles, an' 'subways, an' the like o' that. Shuckst—what's Chris'mas without sleigh-bells a-jinglin', an' snow all while an' sparkly along the road, an' big birch logs a-roarin' in the settin' room fireplace? Somehow I reckon city folks must find it kinder hard to git real Chris'masy when all they can see out their winders is rows an' rows o' stone houses all just the same, gutters full o' dirty gray slush, an' pavements all wet an' sloppy without even a foot o' clean snow with a rabbit track runnin' across it. Chris'mas ain't no day to spend indoors, nor to wade in mud when ye go out. It's a day to go sleigh-ridin', or skatin' on the ice-pond, or zippin' down Kellogg's Hill on a big twelve-passenger bobbed, with somebody standin' at the Corners to keep teams from turnin' in sudden from the side road just as ye come kilin' along. Yes, an' by crickey Chris'mas ain't the time to wear your bes' clo'es all day, neither; fer a couple o' hours, anyway, ye want to wear felt boots, an' a fur cap with ear-muffs, an' a pea-jacket, an' a red muffler, an' mittens—good thick woolen mittens with wristlets to 'em.

—Old Doc Lemmon.



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## A Miracle Play in a Country House

(Continued from page 21)

wears a flowing homespun robe over his tunic and carries, besides the crook, a goatskin water bottle. They all come down to the fore stage and, building a fire, start their frugal meal. While lounging about the fire waiting for the dawn, a star, brighter than has been seen before, appears in the sky, framed by the center arch. The shepherds see it with astonishment and stand regarding it with awe and speculation. The angel choir is heard singing the "Gloria." The shepherds resolve to follow whither the star leads them, and they circle the stage, joyfully singing the shepherds' song, and go up the steps and out, the piping shepherd with his flute being the last to depart.

### Enter the Wise Men

Day is dawning, and slowly there enters behind the colonnade an impressive, kingly figure in trailing robes of gold brocade. It is Balthasar, king of Araby. He speaks with majesty, albeit with great reverence of spirit, and comes down the steps to stand in an attitude of reverie. He is joined by Jasper, king of Taurus, younger, more eager, more impetuous, but not less kingly in his silken cloak, furred. The Ethiopian, Melchior, enters also, slowly and with subdued dignity. He speaks with soft-voiced, poetic utterance, with the strain of melancholy music so inherent to his race.

Balthasar prays, his face uplifted to the sky, while Jasper bows beside him on one knee, and Melchior, in greater abasement, bends both knees in reverence. Swelling softly to triumphant tones comes the "Gloria" again, as from the angel choir, and the kings are motionless until the last note dies away. Then, Balthasar, turning slowly with arm upraised towards the star, goes off with rapt and awestruck manner. Jasper, pausing at the steps, gazes for a moment at the star, then, making a gesture of reverence and obeisance, follows Balthasar. The black king stands with clasped hands in silent prayer, then, raising his head, trails off with slow majesty.

The scene is flooded with a soft, misty violet light, then, on the left of the arches, the curtains part and another niche is disclosed. Here Mary sits beside a rough manger, and Joseph stands beside her, looking down and leaning on his staff. A glowing radiance is cast upon their faces as they regard the child cradled in the straw. Mary's upraised, graceful hands bespeak her adoration. She is robed in crimson silk and Italian blue and her hair is bound with a dark blue Madonna-like veil floating down over her shoulders. The bearded Joseph wears a dull green cloak, draped from one shoulder. They wear sandals on their feet, and the floor beneath them is littered with straw. The radiance from the manger lights the scene, as the shepherds enter, guided by the star. The light dazzles them, and, shielding their eyes, they shrink away across the stage, and stand huddled and uncertain.

The angel appears in the circle of light,

and, raising his arm with a gesture of command, speaks in tones of joy and triumph.

"Herdsmen, dread ye nothing—"

As the angel withdraws, the first shepherd takes a few hesitating steps forward and, kneeling with simple words of offering, lays his greatest treasure, his flute, at their feet and backs away. The second shepherd speaks as he walks across to the Presence, and, kneeling, there leaves his cap and withdraws humbly. The third shepherd gives his mittens as his offering to the Child. As they draw closer together in adoration, the angel chorus sings softly an old English lullaby. Balthasar enters the colonnade bearing a chalice of gold, scanning the heavens for the star. It has led him hither and he stands motionless for a moment. Then looking about him, he comes within sight of the manger. He descends slowly, and stands lost in wonder at the sight before him. King Jasper, entering, kneels under the arch, a swinging censor of frankincense in his hands. Melchior, bearing a chest of myrrh, kneels also. As they present their gifts, the angel appears and addresses them,—

"King of Taurus, sir Jasper,  
King of Araby, sir Balthasar,  
Melchior, king of Aginnar,  
To you now I am sent  
Go ye westward home  
Into those parts whence ye came down;  
Thy names shall be of great renown  
The Holy Ghost this knowledge hath sent."

The kings solemnly disperse to go their several ways with benedictory speeches to each other. The shepherds follow. The angel lullaby is heard again, and the light fades out of the sky and the curtains fall over the niche and all the stage is dark.

In a sudden glow of light, framed in blackness, the angel is seen with trumpet raised upon which is sounded a long clear note. All is darkness again, until a half light reveals Isaiah withdrawing slowly. He delivers the epilogue in resonant and measured tones, moving, as he speaks, up the steps to the arch where the final words are spoken. Ezekiel stands at the foot of the steps looking up and off. The angel choir breaks into the "seven-fold" amen, and the curtain falls slowly on the pageant.

The vested boys move about relighting the candles, but we seem loath to break the spell that is upon us. The scent of the incense is heavy in the room. A sudden fresh draught flares the candles as clear night air streams through the room. A log is thrown upon the hot embers of the fire and softly the harp and 'cello take up the solemn measured tones of the "Largo."

The Christmas Miracle Play is over, but the memory of its charm is to live poignantly in our minds for many a month to come.

The authors of the article will be glad to give any additional information about the Miracle Play or make any suggestions that may render its presentation possible.

## The Gallic Invasion of American Homes

(Continued from page 36)

bring home to us is the commendable reticence evidenced in the furnishing. There is full realization of the furnishing and decorative values of the architectural background and there is no overcrowding of movables. Each piece is excellent of its kind and each piece is given sufficient room to show the individuality of its character.

The most elegant room in the apartment is carried out in the restrained and classic style of the Regence. The paneled walls in gray, with mellow tones of yellow,

are ornamented with graciously curved moldings in the natural boiserie with touches of dull gold. A delicate gray-green is used in the velour brocade coverings for settee and chairs, a green which seems to be inspired by the collection of jades, delightfully arranged in a specially made cabinet which stands at one side of the room. Their delicate grays and brilliant greens are all in harmony in the jewel box in which they find themselves. A center crystal lustre, with touches of mauve glass, casts a delicate glow.



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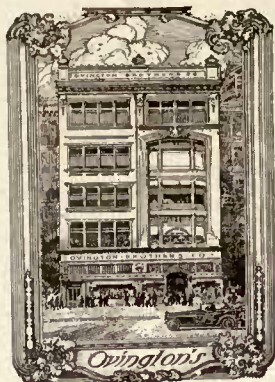
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# OVINGTON'S

"The Gift Shop of Fifth Avenue"



**T**HIS year we are forced to abandon our Christmas custom of showing many distinctive gift suggestions in this issue of House and Garden.

It is far better to do this, is it not, than to disappoint you on some article you have decided upon?

But even that need not prevent your securing the distinctive Christmas wares of Ovington's.

Come to Ovington's yourself—the variety is as wide as ever, even if quantities are somewhat restricted.

Or scan over the general list below, tell us approximately what you want and what you desire to pay for it, and trust to Ovington's trained judgment to send you something distinctive and charming.

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Gray and silver  
lustre jar, 19th  
Century make

## Old Lustre and the Collector

(Continued from page 27)

to the lustreless dross of possession.

Were old lustre ware my only passion instead of my occasional indulgence, a test, too, of self-denial, my little showing might invite expansion so that my whole house would, perhaps, come to look like a lustre ware shop, just such an amazing domicile as that into which years of determined, unbridled, and passionate lustre ware seekings and findings have transformed the house of my good friend Ceramicos. Well, Heaven bless his exultant successes! I love him and I love his lustre ware, but I do not attempt to argue with a monohobbyist that there is a happy medium in all things. That would be but to construct delicate conversation for the disinterested ear of adamantine deafness, where I admire and abjure admonishment. It happens that my own hobbies are vast in number and thus I am permitted that parental sort of sympathy which a father may be expected to feel with other people's children. If I myself do not devote my whole life to collecting old lustre, I can, notwithstanding, contemplate with honest ardor the labors of those who do, and I can, without deceit, declare the pursuit to be one which is highly commendable and as thoroughly fascinating from every angle.

### Lustre in Museums

Of late the great museums of America have been much interested in this branch of ceramics, and if one has the good fortune to be visiting the museums in New York, Philadelphia, and Chicago, there will be opportunities there afforded for a delightful first-hand study of lustre, as some of the finest and most interesting pieces of the ware in existence are to be found in the museums of America. Of course, I know how necessary, how valuable, how interesting, and how inspiring—unless one becomes too tired to drag another step, which is oftentimes the case!—museums are. Nevertheless, I think I could not get along without at least a few treasures of my own, and after hours of flattening my nose against the museum cases containing lustre delights, I come home to my own modest acquisitions and realize that in them there is a satisfaction that even the endless treasures of the Victoria and Albert Museum could not exactly afford!

### The Italian and English Makers

It must have been a memorable day when the Italian potters, centuries ago, discovered the way to produce lustre glazes after the manner, or at least with the effects found in the Persian and other oriental lustred pottery that inspired their research and labor. The old madreperla maiolica of Italy, notably that of Gubbio, was ancestor of the lustre ware that was so popular in the early part of the 19th Century, a descendent, too, of the metallic lustres of the early Hispano-Moresco ware produced in Spain about 1350 A. D. Very thin glazes of chemically reduced metals applied to the body pottery or porcelain, as the case might be, with a final glaze that brought forth in reflection the under-

glazed, was the manner in which the decoration of lustre ware was produced. A copper solution glazed produced either copper or gold lustre after requisite firing on the dark clay of the base. Lilac and pink hues were produced by firing on white or cream grounds with the copper metallic glaze. A platinum solution produced a silver lustre.

Just when the art of making lustre ware was rediscovered or introduced into England, or by whom, I have never been able to find out. There does not seem to be any reliable evidence to make certain the matter. It is safe to assume that the Staffordshire district was the cradle of the industry in England, and that Hancock, who has been credited by some with the rediscovery, at least nursed, if he did not father, the early English lustre ware. About the year 1776 the indefatigable Josiah Wedgwood began his experiments with lustre ware and continued them for some years, producing beautiful pieces. Fortunate, indeed, is the collector who can bring together a few early pieces of lustre that will be representative of the various sorts of English lustre ware, but it can be done, and there will be joy in the pursuit. There will be the rare ruby or plum shades of lustre, an undurable shade now only faintly to be traced on the dark ground pieces that had the good fortune to receive it. Wedgwood's ruby lustre of 1790 may well be treasured by the collector who chances to acquire an example of it. Frequent rinsing in water undoubtedly destroyed the rich color of the ruby glazes, but, of course, the careful housewives of a century ago were not giving thought to the collectors of today!

### The Lustre Colors

In the gold lustre there may be a very small amount of real gold in the copper solution which entered the glaze, but it is more likely, I think, that degrees of firing, or, perhaps, even frequent accidents, lent more of a gold color than of a copper color to the finished piece. At any rate, the gold lustre bears no resemblance to the leaf gilding on old English porcelain.

Varied are the shades of the copper lustre. Occasionally a lovely reddish tone was produced by the formation of a suboxide in the glaze. With inferior glazes or with glazes applied to grounds not fit to receive them, the results were dead brown in color, decided "failures," but historically interesting.

The bronzed purple lustre, which Bosanko likens in appearance to the color of a ripe blackberry (I would add, in the morning sunlight), is also to be met with. Lilac, a deterioration, perhaps, of the light purple lustre, or, as Bosanko suggests, an inferior shade of it, is the color most commonly to be met with on the light grounds. The pink lustre must not be confused with lilac. It is a distinct hue, free from the bluish hint in the lilac. As for myself, I have a very tender spot in my heart for pink lustre, especially that of the Sunderland ware, somewhat crudely imitated in later years. The steel lustre

(Continued on page 66)





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## Old Lustre and the Collector

(Continued from page 64)

is not to be confused with silver lustre, as it is only an inferior glaze, often presenting blemishes. Nevertheless, there are many lovely pieces of it, and it should be included in every collection.

Silver lustre was produced by applying a second glazing of good quality of the platinum solution to which I have already referred. It presents an almost mirror-like surface and it is extremely beautiful indeed.

### Ground Decorations

As to the ground decorations, we find lustre ware patterns produced by the well-understood process of stenciling. The resist decoration is described by Blacker as follows: "The pattern for resist silver lustres was 'printed' on blue underglaze—that after the pattern had been blocked out with a preparation of treacle or glycerine the ware was dipped in the lustrous bath. It was then washed in water and fired." There were, of course, variants of this procedure. Finally, self-ground decoration consisted in just an unpatterned body lustre of a color covering the entire

piece. Such pieces, when fine and perfect, are true rarities and eagerly sought for, although I prefer certain other styles of decoration, a disclosure that greatly disgusted Ceramicos when he heard of it!

There is a lot of comfort to be found in old lustre, and volumes that might be said of it were I starting out with the intention of preparing them. That, however, is not my purpose. I am only hoping that perhaps you, who may have been so gracious as to have read thus far, will turn to your family cupboards and perchance find therein some bits of old lustre ware that you will now think it worth while rehabilitating on your own account. There is a little handbook on "Collecting Old Lustre Ware," by W. Bosanko, which is published in this country by the George H. Doran Company. It is valuable and reliable and has the added virtue of being so inexpensive that no one need go without it. To such works on ceramics I advise the reader to turn, and may others find within their pages the helpful suggestions that have enlightened, entertained and led me to independent investigations of my own.

## Kitchens That Will Save Labor

(Continued from page 42)

the plumbing—such as pipes on the outside walls, with consequent danger of freezing in many climates. A poor arrangement, very frequent too, was that of the boiler on one side of the kitchen, the sink on another and laundry tubs somewhere else. As each of these fittings requires cold water pipes, it is obvious that in order to eliminate unnecessary cost the piping should be so grouped that there is the shortest space possible between the cold water feed pipe and the pipes that branch from it to supply boiler, sink and tubs. A closer arrangement of piping means an economy in outlet plumbing as well.

### The Second Prize

The design to which the Second Prize was awarded was really very meritorious, and as it gives a different arrangement of kitchen equipment, I think it will give additional ideas and prove interesting for purposes of comparison. It will be noticed, however, that the second kitchen would not be so well ventilated as the first one.

Design No. 2 suggests a hinged draining board, attached to the wall on one side of the sink, which affords a good space for a fireless cooker, allowing the cooker to be used without inconvenience.

The Contest Committee members noted with approval certain other ideas in design No. 2—the finished pantry showing ice-box and sink, for example. As some foods can be placed directly from the dining room into the ice-box, this is a great convenience when putting things away, also, the finer dishes, glass and silverware are better if washed by themselves

than when included with the heavier kitchen ware. However, the ice-box was very well located in the First Prize design.

While both of these plans conveyed an impression that the kitchen must be rather small, yet, as regards the one reproduced exactly at the Exposition, visitors were surprised to see what ample working space was afforded. As someone said, "two people can work comfortably in this kitchen and not be in one another's way," and, at that, the working space in the First Prize design is less than in the second one, a point worthy of attention, as many steps are saved thereby.

Nearly all of the competitors laid great stress upon agreeable tinting and coloring, many of them in fact mentioning their pet color schemes, yellow tones predominating, and while many suggested built-in closets, the general fault of such closets was that the upper shelves would be inaccessible, requiring the use of chair or stepladder.

Speaking of the decorations, some suggested wall papers, but it is advisable to have walls that can be washed, which means walls either tiled or painted; and, if painted, a final enameled coating is desirable, as it furnishes a smooth and very durable finish. And as for the floors, if a tiled flooring is established, it should have its drain into the waste pipe so that the floor can be flushed frequently. A tiled floor is hard on the feet however and tires one, as is the case with walking on street pavements, but this objection can be overcome in a measure by using a rug.

## Period Styles in Table Silver

(Continued from page 40)

extent prevailed; that is, the affinities of both contour and decoration were of the William and Mary, Queen Anne, Early Georgian type. In this era, also, the items of silver table furniture were far more numerous and varied than they had been heretofore.

In spoons the bowl was more egg-shaped and tapered more toward the end. The stem or handle, instead of having a notched or trifid end, was rounded and more conspicuously turned up. Likewise, the stem was no longer flat but rounded, at least in front near the bowl, and the rounded, turned-up end was marked by a prominent mid-rib. Toward the end of the period this frontal

mid-rib became less conspicuous and often disappeared altogether. Frequently a decorative device, such, for example, as a cockle-shell, was added on the bottom of the bowl at the base of the stem. The lines of the stem, furthermore, tapered out gradually to the perceptible rounding at the end, and the whole structure was generally lighter.

In all kinds of hollow ware we find the rotund, swelling curves and much-shaped contours of contemporary architectural and furniture detail strongly echoed in the globular, the bell- or pear-shaped and the domed teapots, in the rotund and flaring bowls, in the belled porringers

(Continued on page 68)





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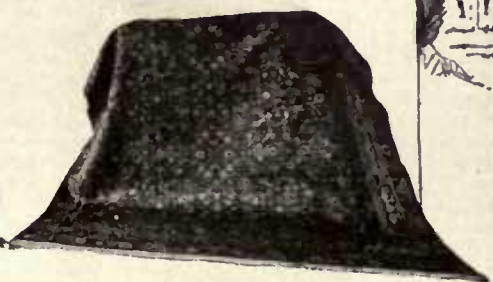
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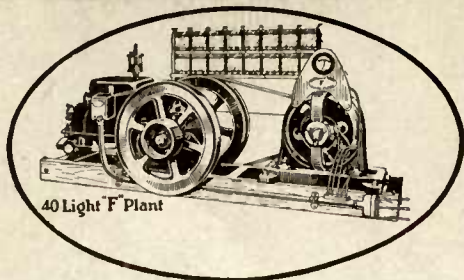
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## Period Styles in Table Silver

(Continued from page 66)

and bulbous cream pitchers, and in the shaped stocks of the candlesticks then being fashioned. There were obvious correspondences between silver contours and decorative details and the shapes and motifs current in the furniture and the architecture of the same date, also an equally obvious correspondence with comparable features in much of the pottery and porcelain.

The William and Mary, Queen Anne, Early Georgian era was the heyday of flowing, swelling curves and of series of shorter interrupted curves—oftentimes a combination of C and S scrolls—to give pleasing diversity of line. All these traits of contour are so dominant in the silver—we can plainly see the same influence in the design of the sugar tongs as well as in the hollow ware—that its close kinship with cabriole legs and fiddle-backs, with interrupted pediments and bolection moldings cannot be called in question.

### The Neo-Classic Influence

Between 1760 and 1770 a fresh wave of style influence set in strongly and wholly revolutionized silver design. This new movement synchronized and corresponded with the Neo-Classic influence in architecture and furniture. Its chief characteristics, so far as contour was concerned, were (1) a noticeable return to rectilinear principles and (2) attenuation of design, though not necessarily a reduction of mass.

In the height of the preceding era there had been almost complete elimination of straight structural lines. Now the scheme was reversed. The emphasis of the straight line appeared everywhere, and where straight structural lines would have been impracticable from a physical point of view—in such articles, for example, as cream pitchers or sugar bowls—the spontaneous rotundity, freedom and swing of the earlier curves were suppressed and, instead, we have, for the most part, parabolic curves of the utmost restraint. The aspect of attenuation was compassed by the adoption of tall, slender shapes rather than by providing for an equal capacity of content by employing dumpy, bulbous contours, as in the preceding period. Verticality was further emphasized by breaking up the whole circumference of such vessels as teapots, urns, sugar bowls, slop bowls and the like, into a succession of small, shallow, concave parabolic curves, extending from top to bottom of the upright surface.

Spoon handles tapered to an approximately oval termination and the ends of the handles were turned down instead of up as formerly. From about 1780 onward the handles became perceptibly lighter and the ends were more pointed than at an earlier date. The bowls of the spoons tended to become more and more tapering toward the small end.

In hollow ware, an oval shape, with vertical or slightly inward tapering sides and flat bottom, was much in favor for teapots, tea canisters, caddies, and sugar boxes. The oval shaping was also given to sugar bowls and cream pitchers of an urn contour, rising and flaring out with parabolic curves from square or oval bases. Again, perfectly round urns and sugar bowls were given a tall urn shape and rose from a square or round base or foot. The inspiration, of course, came from the urn of Neo-Classic provenance, one of the most useful decorative "properties" of the whole period. In either case, round or oval, the surface might continue in one unbroken curve or else be broken up by a series of shallow, concave, parabolic curves as previously noted.

Salts, though of divers shapes, were generally oval in form with straight sides or else of boat shape, with or without ears or handles, the contour very closely corresponding to the low and flat or spreading type of classic urn. Candle-

sticks no longer showed the turned-baluster contours of an earlier date but had straight, unbroken vertical stocks and were often wrought in the form of classic columns, with properly detailed base and capital—wherein was the socket—the sides being either plain or fluted.

### Furniture Motifs in Silver

All the engraved decoration of this period displayed the stock motifs commonly to be seen in architectural and furniture schemes of ornamentation. There were the usual swags and drops of pendent husks or bell flowers, urn-shaped shields, round and oval paterae, garlands, ribbons, rosettes, fluting, arabesques and all the other devices in fashion as a result of the renewed interest in the elegancies of classicism. In addition to the methods of engraving formerly employed, great use was made of "bright-cut" decoration, a series of shallow gouges which gave a brilliant reflection and was highly effective in the composition of bands and other lines of emphasis. It occurred not only on the sides of hollow ware in connection with other motifs but also on the handles of spoons and forks.

### The Empire Influence

About 1800, or shortly afterward, a new influence appeared in silver design and profoundly affected contour. This influence reflected the spirit that formed the Empire creations and echoed the fulsome forms that came into fashion as a direct result of Napoleonic fiat. There was also a marked falling away from the earlier Neo-Classic delicacy.

The pure Neo-Classic inspiration persisted, it is true, in the "coffin-headed" forks and spoons, which continued to be made till about 1812 or 1815, but the grosser element was shown in the "fiddle-headed" pattern that was popular from about 1810 onward. This latter type of fork and spoon had prominent angular shoulders on each side of the stem just above the tines or bowl, as the case might be, and a broad, flat, fiddle-shaped termination which was sometimes turned up, sometimes down. Fork and spoon handles were of identically the same pattern.

The new influence was even more plainly visible in the lines of the hollow ware. Tumid, bulging contours supplanted the slender grace of form that had previously dominated popular taste. Teapots, sugar bowls, cream pitchers and similar pieces were generally either round or oblong in shape and often stood upon ball feet. The sides were either broken into several bold and outward swelling curves or else preserved one robust parabolic curve from the base upward until the line of recession to the opening at the top. While the curvilinear element was again distinctly in evidence, it was not of the bulbous, globular sort previously noted and belonging to the first half of the 18th Century.

After the early part of the 19th Century, silver design suffered the same debasement that was evidenced in every other branch of decorative art, and the grotesque, over-decorated, and nondescript repoussé productions appeared, a species of table ware that any discriminating silver lover can only regard as so much metal to be melted and fashioned over into more graceful forms.

### Choosing Silver for the Table

All the foregoing observations regarding the characteristics of styles in table silver may possess a certain antiquarian interest, but they can have no practical value for us unless we deduce some principle to guide us in our choice and use. To any ordinarily observant person it is perfectly plain that certain things "go together" and certain others just as

(Continued on page 70)



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## Period Styles in Table Silver

(Continued from page 68)

plainly do not. The question to be answered is, why do these affinities and antipathies exist.

The quality to be desired and secured is harmony, whether that harmony is gained by analogy or by contrast. To achieve that harmony we must clearly discern some point in common between the items to be harmonized, some common ground of comparison, to serve as a harmonizing bond or link between the different elements. This bond is most generally found either in similarity of scale or else in analogy of line.

Keeping these two factors in mind, we can understand how it is that candlesticks of Neo-Classic design placed upon a Stuart carved oaken chimneypiece shelf or upon an oak refectory table look skimpy and insufficient; how it is that turned-baluster candlesticks of rotund, swelling lines look equally out of place in an attenuated Neo-Classic environment; and how it is that a globular tea service

in full view of slender Sheraton chairs will not look as satisfying as a tea service of Neo-Classic or Empire design. It is because the principles of scale are altogether antagonistic. We can understand also how it is that a globular hollow ware of strongly curvilinear, Baroque provenance will agree with a heavy Stuart environment, and how it is that heavy-scaled Empire silver will agree with attenuated Sheraton or Hepplewhite surroundings. In the former case, although the principles of structural line are different, similarity of scale forms a bond of harmony; in the latter case, although the scale of the two differs widely, the restraint of the parabolic curves affords a point of comparison and affinity.

It should be perfectly obvious that what has been pointed out with reference to the relation of silver to environment in general applies with especial emphasis to table china.

## Pruning Young Trees

(Continued from page 49)

carefully considered. If the slender specimen will eventually become a large, spreading tree, plenty of room must be allowed, for the trainer is dealing in futures and must not judge his tree by its present size.

### Tools and Their Use

The first thing to be considered in pruning is the tools. There are many implements of all sizes and shapes to meet every possible need, but in the first stages of pruning a large pocket knife with a keen edge will answer all requirements. Later, a small saw with fine teeth will be needed, and pruning shears with handle extensions for cutting high limbs are very useful, providing the blades are well set and kept always in the best of condition, so that they cut without a tearing motion, which leaves ragged edges. Sharp tools are absolutely necessary to good work, for, as in surgery, the cut must be clean so that it heals over smoothly, with no rough edges. Cutting should always be done on a slant, with the cut side downward, for water thus runs off at once instead of soaking into the wood and causing decay.

Trees from the nursery row are by necessity grown close together, so that the normal development has been somewhat changed. The knife is used vigorously here to start the growth in the right direction. In removing the tree from the ground a large portion of the root system is generally destroyed. All bruised and broken surfaces that would later cause decay must be removed with a clean downward stroke. As the root is of necessity pruned, top cutting should, if anything, be a little more drastic, so that a proper balance may be maintained; the root system must always be well able to support the top growth. This judicious cutting is necessary also in order that the tree may not waste energy in putting forth growth which must later be removed. Then, too, the heading-in must be started so that branching will begin at the desired distance from the turf line.

The tree is made or marred by the first two or three prunings, for the scaffold limbs are then spaced and directed, and the whole future development depends upon this being properly done. As these scaffold limbs are to support all the after-growth, it is very necessary that they be placed so that the danger of their splitting from the main trunk is reduced as far as possible. It is desirable that fruit trees, with few exceptions, have from three to five scaffold limbs; these should start from different points on the trunk, never opposite. The aim in shap-

ing the tree should be to guard against any tendency to divide evenly, for the weight of fruit or a severe storm will often split an evenly divided tree, while a tree with three or five properly placed limbs will weather most any adverse condition.

The scaffold limbs should be arranged in an oblique whorl. For instance, the first limb comes where the branching is to start, say about 3' above the ground, the second would be 5' or 6' above, but not in a direct line, angling from thirty-five to forty degrees from it; the third branch would naturally come from 4' to 8' higher than the second with an angle not so acute—sixty to ninety degrees; and so on until the whorl of branches about the main stem is complete. The angles and distances are not in any sense absolute, for it was stated before that trees cannot be pruned by rule of thumb; and as no two trees require the same treatment, only general rules have value for the beginner.

During the first years after transplanting, all trees naturally tend to vigorous top growth, so severe cutting back is necessary. The main branches left at planting time should be shortened to about 8" more or less; at the close of the first year's growth there must be more shortening, the main limbs being left perhaps 1' long with three branches, which have been spaced in the same manner as the scaffold limbs; these branches would be from 6" to 8" long. The third year shortening should be done in the same proportions, tending to reduce the subdivisions on the branches. With a view to keeping the center of the tree open, cutting should be always with an outside bud uppermost, in order that all growth may be outward.

The rule for pruning after the growth is properly directed is to shorten the annual growth from one-third to one-half. Pruning stimulates growth, so the vigorous tree will require less pruning than the backward specimen. It is in such little points as these that the experience and judgment of the pruner come into play. If the trees are lived with from season to season, the habits and growth may be watched and the cutting done accordingly.

### Forming the Head

In the matter of the after development of the head, thinning out should be practised without mercy, so that all limbs will be vigorous. In the formation of the head, the modern tendency is to start the branching very low. It must be remembered that the upward growth is

(Continued on page 72)





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## Pruning Young Trees

(Continued from page 70)

in the branches and not in the trunk, so the branching must be started where the permanent head is desired. The advantages of low heading are obvious; being close to the ground the tree weathers severe storms much better than one with high branches; then, too, gathering the fruit and pruning and spraying may be done mainly from the ground, which does away with long ladders. Starting the head at about 3' is the common rule for apple and pear trees, while peach and plum trees are headed even lower.

The ornamental trees, such as evergreens, are started to head very close to the ground and the process of pruning is exactly reversed. Here a compact head is wanted, so the inside bud is the last in order that the limbs may grow inward instead of outward, as in the case of fruit trees. The cutting out of part of the top, of course, tends to make the growth compact.

Before doing any cutting, it is well to make a study of the tree as a whole, determining at the outset which branches are to be removed. There must be a logical reason in the mind of the operator for each cut made. After determining what is to be done, work should begin at the top and proceed downward, finishing with the lower limbs. The pruner has a better perspective when he works downward.

Most of the pruning is done in the first five years after the tree is set. The pruning of mature trees is simply a little cutting back of the top and the removing, as occasion arises, of a weak or interfering limb. Top cutting must be done very cautiously on mature apple or pear trees; too much heading-in tends to produce water sprouts—limbs in unusual places—which must be removed as fast as they make their appearance; they drain the strength of the tree if allowed to remain.

Every tree owner should be able to distinguish between fruit and leaf buds, and the manner in which they are borne on different fruit trees, for the cutting away of limbs is largely decided by the number and position of the fruit buds. These may readily be distinguished when the tree is dormant; leaf buds are long and pointed, while fruit buds are thicker and flattened at the end. In apple and pear trees the fruit is borne on spurs an inch or more long which appear on the limbs. Peach and plum trees bear directly on the wood of last season's growth. For this reason the methods of pruning would differ. The object with the latter would be to produce the largest possible amount of strong fruit-bearing wood. Being short-lived trees, such careful scaffolding is not required, and more fruit will be produced by severe heading-in; the center of the tree should be kept open, however. The cherry requires little or no cutting. There is an old saying that the cherry tree does not like the knife. Cherry trees left to themselves are always symmetrical, though sometimes it becomes necessary to shorten the top growth or the tree becomes too tall.

Shade and ornamental trees require different treatment, for the object is wood instead of fruit. Any pruning of a tree on the lawn should be the "art that conceals art." A natural appearance is always more graceful than any set, docked effect. Even odd and irregular forms give character, providing they are natural; they relieve stiffness and formality, thus softening the outlines of the landscape.

Trees for driveways, or for street planting in towns and cities, demand a definite policy in pruning, faithfully carried out. The householder can do this as well as the chance professional, if he will but study their limitations and the needs which they are to meet. Fixing the height of the branches above the turf line must begin as soon as the tree is planted. The tree must grow in diameter in proportion to its height, so that the trunk may properly support the branches without bending out of shape or breaking. Shade trees should have one central stem, with the branches arranged in the manner of the apple tree, though, of course, many more limbs should be allowed to remain, for low branching causes rapid growth in thickness. Lower layers are removed from time to time until the height of 10' to 12' of good strong bole is reached. Great care should be taken to keep the central stem straight clear to the top of the tree; firm staking of the sapling will do this.

If the cutting away of the lower tiers of limbs is done while they are small, the trunk will show no large scars; the healing over will leave a smooth, clean surface. In sawing off limbs care must be taken not to split them and damage the trunk below. The cutting should be done as close to the trunk as possible, so that no snags are left to decay and form cavities for nesting rodents.

Prune when the knife is sharp is an old rule, but most pruning is done in the fall and winter months when the sap is down; the check to growth is less when the tree is dormant, and then, too, the framework may be studied to better advantage when not obscured by leaves. If large limbs must be removed it is better to wait until spring or summer, as the wound heals more rapidly when the tree is growing. Large limbs should be removed one in a season; severe cutting of a growing tree might kill it. All wounds made by the removal of limbs more than 2" in diameter will need a heavy coat of white lead.

The lover of trees will not have any set time for pruning them, though of course the main pruning will be done when the sap is down; he is constantly cutting away a shoot from the base, or an interfering limb, and his trees are known by the intelligent care he gives them. There is no comparison to be made between trees pruned by a doting owner, and those left to a series of more or less professional pruners, each with a different viewpoint and a tendency to belittle the work of the artist of the year before and to start along new and untried lines with another end in view.

## Come Out of the Parlor

(Continued from page 48)

rather than drudgery. Haven't you often heard the young wife say: "I wouldn't mind house work at all if it weren't for the dishwashing."

Then there is the magic—yes, magic—electric stove family! There isn't time enough left to tell of some of their wonder workings. If you gave one of these (costing about \$180), you would be giving at the same time money, time-to-herself, and a rest cure. Some of these stoves automatically cook and stop cooking while you are out or sleeping, save money because they make cheap cuts of meat taste like expensive cuts, act as fireless cookers and refrigerators and . . . I

will leave the rest to your investigation

Of course, there are the electric laundry appliances, casseroles, ice-cream freezers which must be turned and which must not be turned, convenient egg beaters, buffers, kitchenette articles, and countless other things in the line of percolators, etc., which are obvious and need no mind-jerking from us.

All these things are gifts of value, tremendous helps to the cook and ought to be boons to the seeker for something to give.

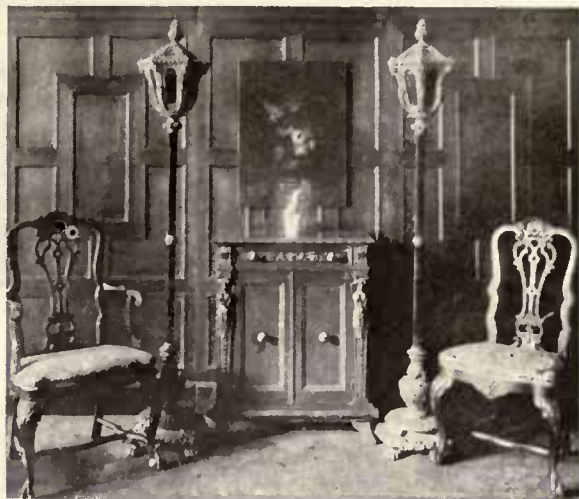
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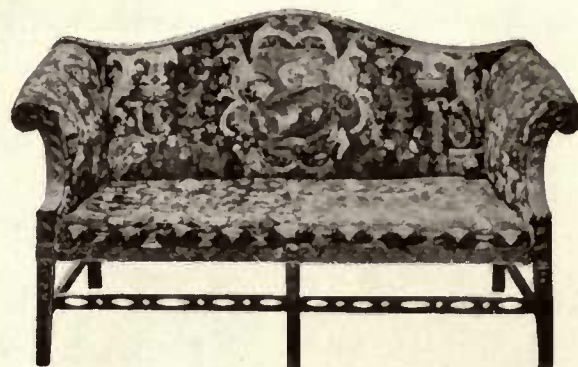
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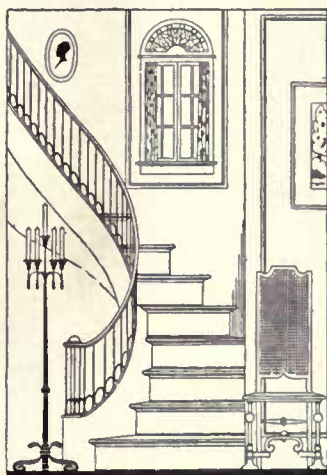
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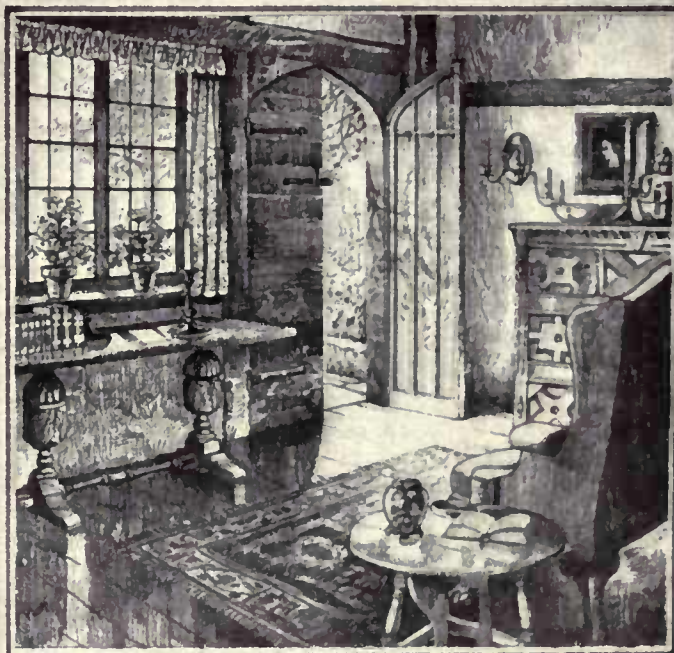
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## Decorative American Landscapes

(Continued from page 33)

by some, and they make splendid decorations for Old English rooms. The early work of George Inness, also, falls in this classification. Inness was an engraver in his youth, and his earliest pictures, done in the 40's and early 50's, closely follow the designs of old English engravings. Some of these early Americans were masterful technicians, but their works are out of vogue now, having been superseded by the tonalists, painting under the Barbizon influence, and the Impressionists.

### Modern Expressions

When landscapes by the American tonalists and Impressionists are considered as decorations, it is found that the element of chronology is not only disregarded but actually reversed, for the older style of the tonalists is found to be inferior to the newer one of the Impressionists when it comes to Colonial interiors. This is due to the fact that the airy qualities of the Impressionist landscapes are found to harmonize with the lightness of Colonial interiors; whereas the rich work of the tonalists fits in with equal appropriateness in rooms after the Old English model.

Determination of suitability depends not only upon the light, but equally as much on the color and texture of the walls. There should not be so much contrast between a picture and its background that attention will be distracted; in other words a wall should be a continuation of the frame. If an impressionist picture is hung against a dark wall it literally "jumps out" at the beholder in a way that is disquieting; he may not stop to reason out just what the matter is, but there is a disturbed feeling. Likewise, if a rich and deep toned picture is placed on the light walls of a Colonial room it looks inappropriate for the same reason. It is because of this peculiar behavior of pictures in relation to their backgrounds that a dealer will cover the walls of his gallery with burlap of a neutral hue, or, as in one instance, obtain an expensive textile and place it against the wall with the wrong side out.

### The Tonal Masters

Illustrious examples of American artists who painted in the tonal manner are George Inness (in his middle and last periods), Homer B. Martin and Alexander H. Wyant. These men followed the Barbizon tradition, and vastly improved on it. Not one of them but will rank years hence as having achieved more than Corot. Their method of painting was to spread one thin and transparent layer of paint over another, and to keep on doing this until the desired effect was achieved. Subtle tones and great depth were obtained, but this method could not give vibration or radiating effects of light.

Other notable followers of the tonal tradition have been Ballard Williams, whose love for French design also makes his pictures appropriate for any of the French period rooms; the late Henry Ward Ranger, who perhaps was the closest follower of Barbizon ideas of any American painter; Louis Paul Dessar, who is fond of dusky and rich colors that have great depth; the late William Keith, who obtained vivid color and contrast in his western subjects, and who was the idol of California; the late Gedney Bunce, who loved expansive gold and red, which remind one of Turner's bursts of color; and Elliott Daingerfield, whose technique resembles that of Inness with the exception that he has added a dramatic quality that is peculiarly his own.

### Impressionist Methods

The method of the Impressionist is vastly different from that of the tonalist. Instead of getting his effects by letting one layer of pigment be seen under another layer, he uses pure paint, more or less thickly applied, placing one color alongside of another color. The eye at a dis-

tance combines the two, producing vibration. There is an airiness about Impressionist pictures, and a sparkling quality of color, not obtained by any of the older schools.

The first American Impressionists were John H. Twachtman and Theodore Robinson. The furor they caused, and the acrimony of the discussion, is well remembered by art lovers of the older generation. In America they stood for the cause upheld in France by Monet, Pissaro and Sisley. The Academicians said these men did not know how to draw. As a matter of fact, as proved by their very early work, they were excellent draughtsmen, but their problem had now become that of painting light rather than form. It was an innovation, and the public did not at first grasp what they were trying to do. Unfair standards were applied to their work, and it was ridiculed. But there was a scientific foundation, as well as the more important one of beauty, and the public soon began to admire and then to desire their pictures. One of the pleasant things discovered was that these pictures, whose themes were in reality atmosphere and light, were particularly appropriate to Colonial homes.

Twachtman and Robinson have had worthy followers in landscape in Childe Hassam, whose pictures are much in demand; in Willard Metcalf, in Daniel Garber, in Emil Carlsen, whose works have an infinite refinement, in Charles H. Davis, in Ernest Lawson and in scores of others, all of whom love vibrating light as well as design.

Some of our best known painters have either combined the methods of the tonalist and the Impressionist, or have used both methods with success at different times. For instance, James Francis Murphy, who is regarded as the most popular of living American artists, combines both methods. He juxtaposes pigments and he builds up by means of glazes, and his pictures look equally well in Elizabethan or in Colonial interiors. The late Henry Golden Dearth in his first period was a tonalist and in his second a modified Impressionist.

The landscapes of Dwight M. Tryon, J. Alden Weir, Gardener Symons, Horatio Walker and Ben Foster are suitable for both sorts of interiors, depending on the particular subjects.

But what of the landscapes of Fuller, A. P. Ryder and Blakelock? These were painters whose work was so individual that it does not classify and their pictures are pre-eminently collector's pieces.

An isolated instance is that of the landscapes with figures by Maurice Prendergast, extreme Impressionist, which have patterns that remind one of textiles. The term "fretted beauty" has been applied to them. They are in perfect consonance with tapestries, and may be utilized with tapestries in a decorative scheme.

### The Room for the Picture

Just a step further and we have arrived at so-called "extreme" art. There is a certain room done by William and Margaret Zorach, post-impressionists, in which they have used "landscape embroideries" which have been echoed by decorative hooked rugs, as part of a scheme in which painted furniture is made to do its part. Then there is a room executed by S. MacDonald Wright, who is half futurist, half post-impressionist, for Mr. De Wald, of New York City, in which the artist's colorful suggestions of landscape are supplemented by dyed curtains, pottery made by the artist, and painted furniture, all done in the key of the spectrum—synchromatic decoration, if you will. In this case the room is a single artistic unit.

From these last two examples it can be seen that the use of post-impressionist, futurist and cubistic landscapes, is as free from old tradition as the paintings them-

(Continued on page 76)





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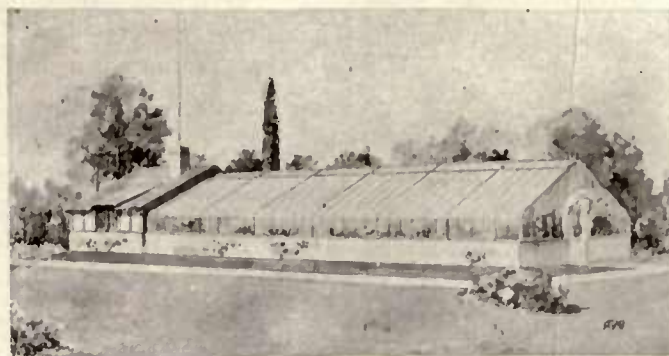
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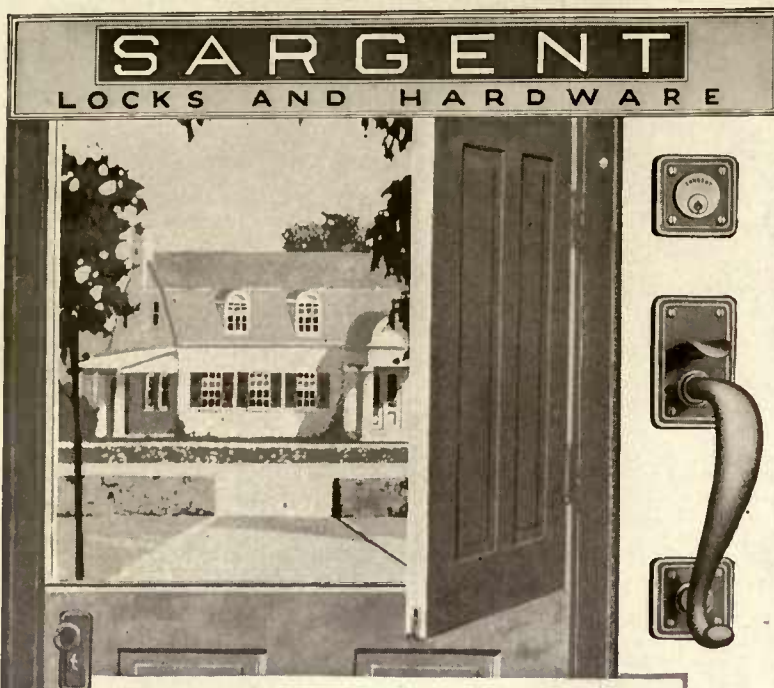
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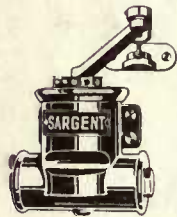


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## Decorative American Landscapes

(Continued from page 74)

selves are. They are part of an entirely new scheme, in which the room and everything in it is treated in much the same way as a stage decorator of the new school, such as Edmond Jones or Vincent Collins, designs a setting for a dramatic moment, except in this case the design is for the personality of the owner or it is to obtain an atmosphere which the owner desires.

Much is said for the new decoration, and it is certain that much more will be said in the future. The idea is only "extreme" in its newness, and, after all, it is the only absolutely original, pliable and wholly expressive thing in decoration at the present time. The old line decorators revive and adapt the ideas of the past, and this method by its very nature tends to clumsiness and the negation of individuality.

"The new movement in decoration," one of its champions asserts, "is really a sensitization toward form, rather than color."

This statement gives the key to the use of post-impressionist, cubist and futurist landscapes in original interiors, because

they represent a revolution against what is regarded as the over-valuation of light in impressionism. Emphasis is given to form—not to form as it is seen literally in the objects around us, but to form rearranged in a decorative manner. Just as the Impressionists make their colors sing, the "extremist" marshals his masses into a melody. And because of this emphasis laid on structure, the painting itself becomes more akin to furniture. It is startling, in fact, to place a landscape by Henry L. Fec, Andrew Dasburg or Preston Dickinson over an antique chest and see how well the new and the old pull together.

The same thing can be said of the cubist work of Man Ray, Charles Demuth and Charles Sheeler. The water colorist, John Marin, is in reality an advanced Impressionist painting under cubist influence, and his bursts of bright color fit particularly well in a bedroom.

It takes a lot of art lovers to make an art world, and the American home builder will be able to find in the native art of his country a range wide enough to fill every need and satisfy any caprice.

## DECEMBER GARDEN WORK

WILLIAM C. McCOLLOM

**E**NCLOSING the garden is like framing a picture. The fence or hedge you use is a protection, too, from the winds as well as other things. Sometimes your neighbor's chickens form an excellent excuse for enclosing the garden, and cases have been known where the pet dog has come into disgrace by trying to see how deeply he can bury a bone in the new seed-bed.

In England and the old countries of Europe, a wall is still considered the proper method to employ in enclosing the garden. These walls are made to correspond architecturally with surrounding buildings and are both ornamental and useful. Trained fruits of wonderful quality are grown on these walls, in many cases heating flues being built into the wall to protect the plants from frost.

Evergreen hedges are also used for the garden framing. They are certainly preferable to other types of hedging in both beauty and utility, but here in America privet has come into favor as the universal hedge plant because of its rapid growth. This plant, however, has many weaknesses: it has an enormous rooting system, prohibiting the growing of small vegetation close to it, and at times it winter-kills. However, the selection of hedges to suit each need is rather a personal one and

should be considered always in this light.

A fence of some description, covered with vines, or else a row of cane fruits to serve the same purpose, makes an excellent garden screen and protection, far more practical than hedges, but hardly as good in appearance when the gardens are isolated and not featured in any way.

In these days of high prices and scarcity of material we should all avoid waste. Carelessness and indifference to the value of tools are just as wasteful as neglect; tools should be put away in proper condition. All the metal parts should be oiled and covered with a cheap grade of vaseline, but before this is applied the rust must be removed by using sandpaper or kerosene oil. Rust not only destroys tools but reduces by a great percentage their efficiency. Wheel-hoes, seeders and other implements containing a number of parts should be assembled and put away together, so they can be located easily in the spring.

The woodwork on all garden tools, excepting the part that comes in contact with the hands when in use, should be painted to preserve it. Stakes, hotbeds, melon frames and any woodwork that is exposed to the weather, should have the benefit of a protecting coat of paint.

(Continued on page 78)



Rhubarb can be started under the benches in the greenhouse and grown there for a winter crop



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by

Henry G. Dearth  
Louis Paul Dessar  
Daniel Garber  
Gardner Symons  
Carle J. Blenner  
E. W. Redfield

"Birches at Montigny," by Henry G. Dearth

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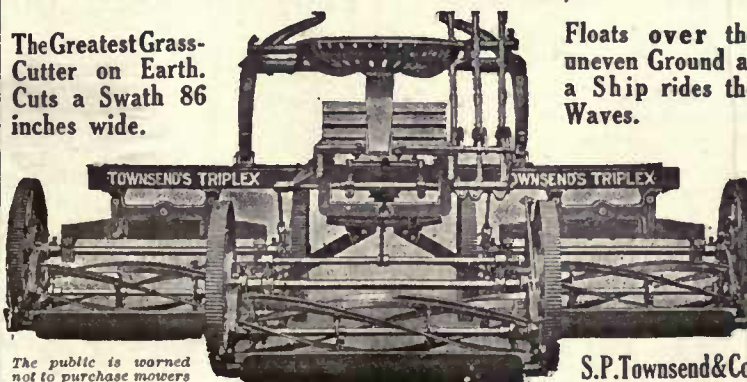
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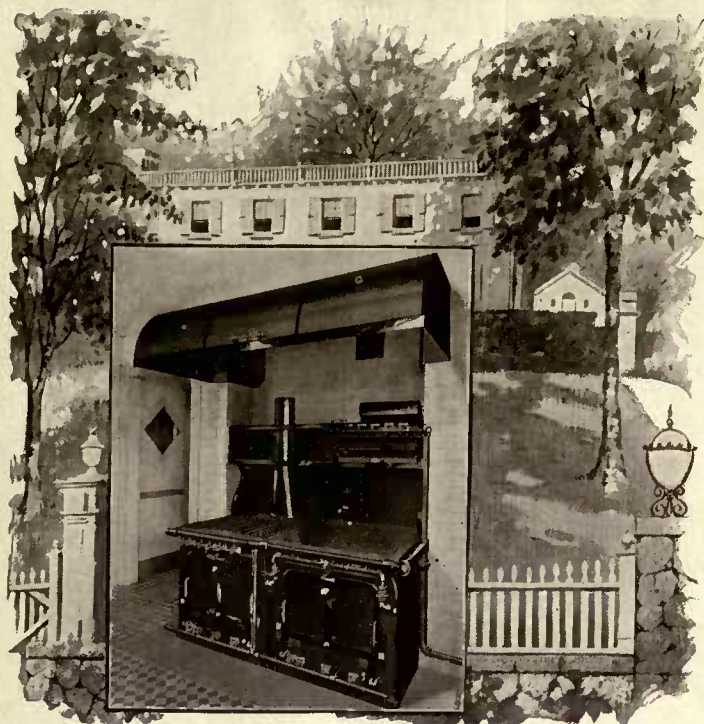
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*Do not scrape the trees to destroy  
insect eggs and moss; use a stiff  
scrubbing-brush*

## December Garden Work

(Continued from page 76)

This is an excellent time to build melon frames for the garden. They may be made so a single light of glass will cover them, occasioning only the making of the sides; but, generally speaking, the best type of frame is one where the top sash is divided into two parts with a wooden frame.

The common melon frame is about 24" square, 12" high in front and about 18" in the back. This type of frame is much too small, however, as in most cases it must be removed too soon in order to make room for the plants' growth. If the melon frames are not large enough to harbor the plants until all danger of cold spells is positively past, they are of little value. If I were building frames for my own purpose, I would have them not less than 30" square, and 36" is still better. It is surprising how much extra protection this additional space will give.

The proper trenching of the soil is one of the most important of all garden prac-

tices. By giving the frost a good opportunity of freezing the earth in one solid mass, it destroys myriads of insect pests. It increases fertility as it brings to the surface the lower subsoils, with their abundant chemicals, which are quickly converted into plant food by the action of the weather. It makes a garden vastly more retentive of moisture, which surely stimulates production as it reduces the evaporation of the soil moisture.

All gardens would be vastly improved by deep trenching at this season of the year. Make trenches 2' deep and as close together as you can possibly pile the soil on the space between the rows—usually about 2½' between the rows will be adequate. This means that 1' 3" of frost will freeze the earth solid to a depth of 3'; and of course the frost does not thaw out as quickly in the trenches as it would on the surface. This prevents insects escaping by working their way deeper as the cold increases.



*Just as long as the ground remains  
unfrozen you can plant deciduous  
trees and shrubs*



*Plants that flower on the terminals  
of new wood, like hydrangeas,  
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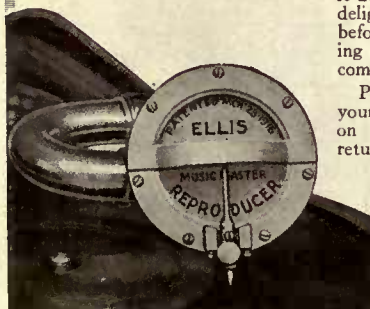
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